Kine WEEKLY

Kinema Managers' Charter

See page 3

JOIN IN, EVERYBODY!

THERE'S PLENTY TO GO ROUND!

Metro-GOLDMINE-Mayer's Random Harvest · White Cargo · Journey for Margaret · Andy Hardy's Double Life · Cargo of Innocents · Eyes in the Night · Keeper of the Flame · Mademoiselle France · Three Hearts for Julia · The Man on America's Conscience · For Me and My Gal

See overleaf for more Leonine news—

"We've been together now for fourteen years!"

Leo won his first Academy Award 'way back in 1929, with "The Broadwa Melody"—and he's been collecting them ever since! But never so ma as this year! 10 out of the entire industry's 25—truly a Leonine landslid All praise to the winners:—

Best Picture: "MRS. MINIVER." Best Actress: GREER GARSON f "Mrs. Miniver." Best Supporting Actor: VAN HEFLIN for "Johnny Eager Best Supporting Actress: TERESA WRIGHT for "Mrs. Miniver." Be Director: WILLIAM WYLER for "Mrs. Miniver." Best Photography (blac and white): JOSEPH RUTTENBERG for "Mrs. Miniver." Best Writte Screenplay: ARTHUR WIMPERIS, GEORGE FROESCHEL, JAMES HILTO CLAUDINE WEST for "Mrs. Miniver." Best Original Screenplay: RIN LARDNER, JR., MICHAEL KANIN for "Woman of the Year." Special Awar for best reflecting the American way of life: HARDY FAMILY SERIE Thalberg Memorial Award for Production Achievement: SIDNEY FRANKLI for "Mrs. Miniver" and "Random Harvest."

M-G-M—NOT FOR JUST A WEEK, NOT FOR JUST A SEASON—BUT *Always!*

Kinematograph WEEKLY

No. 1,874. Thursday, March 18, 1943. Vol. 313

"CLOSED SHOP" CALL BY C.M.A.

Provisional Charter

£10 MINIMUM WAGE

THE "closed shop" principle in kinema management figures largely in the draft of a "managers' charter which executives of the C.M.A. are considering before submission to the C.E.A.

Other conditions of employment advocated are: Establishment of a £10 weekly minimum wage with overtime; a fortnight's paid holiday each year, and a scale of notice rising from two weeks if less than one year's service to three months if over three years' service.

C.M.A. members will discuss the "charter" which sets out proposed salaries and conditions of employment for managers throughout the country. Negotiations with the C.E.A. will be opened when the draft document has been finally approved by all the branches.

What is described by its framers as a national charter for kinema managers has been issued by the Cinema Managers' Association (incorporated within the N.A.T.K.E.). A covering letter signed by T. O'Brien, N.A.T.K.E. General Secretary, describes it as a provisional document, "the first word, not the last in our ideas."

Following a foreword and introduction, various articles deal with conditions of employment and remuneration.

"Closed Shop" Proposal

Article Two seeks to establish the Cinema Managers' Association as the only organisation with which the C.E.A. shall deal or arbitrate in matters relating to kinema managers, and that it shall be—

A condition of employment of a manager employed by a C.E.A. member that he shall be or become a member of the C.M.A. within three months of his appointment or within three months of the acceptance of the Charter by the C.E.A.

As this latter condition is one which the C.E.A. has resisted in regard to other workers, it is not

Continued on page 14

C.T.B.F. HARVEST

"Glebelands'" Four New Governors

A very pleasant echo of the "Case of the Famous Cigars" was heard at the monthly meeting of the board of management of the C.T.B.F., when four elections to both vice-presidency of the fund and governorship of "Glebelands" were announced.

Herbert Elton, for his gift; Alex B. King, for his re-presentation of the cigars; Max Milder, for his contribution which secured them to him; and S. W. Clift, vice-president of the C.E.A., for his generous gesture in making the total result of the sale up to £1,000, all qualify for these offices, to which they have have been duly elected with enthusiasm.

In other respects, too, the week was an interesting and beneficial one for the C.T.B.F., for in addition to £700 from the South Wales branch the Northern branch arrived at the board meeting with cheques totalling £502 2s.

Then from the Manchester City authorities there was announced the promise of £500 for the year 1942-3 from the Sunday opening contribution, and in giving the C.T.B.F. this welcome news the Lord Mayor also forwarded a cheque for £200 for the year 1941-2. He explained that this was being done because the application for a share in the Sunday opening contribution had been made some time ago, but not sufficiently early to be dealt with to cover the entire previous year, the money having already been allocated for that period.

Sir Adrian Baillie Joins Paul Soskin's Board

Major Sir Adrian Baillie, Bt., a director of Technicolor, Ltd., has joined the board of Paul Soskin's company, Conqueror Films, Ltd.

Soskin has purchased the rights of the war's best-seller "Signed With Their Honour," by 23-year-old journalist-author James Aldridge. It has been hailed by the critics as the "All Quiet" and "Journey's End" of this war and the first epic saga of war in the air.

Memorial to C. M. Woolf

A WING FOR "GLEBELANDS"

A MEMORIAL fund to establish a C. M. Woolf wing at "Glebelands," the convalescent home of the Cinematograph Trade Benevolent Fund, has been launched.

A target of £25,000 has been set for this purpose, and already promises are being received which augur well for successful achievement.

The worth of the late C. M. Woolf's work for the Industry as a whole cannot, it is felt, be more effectively expressed than by such a tribute, and many companies and individuals will wish to become associated with a scheme which will confer benefit on the Trade's workers, afflicted or infirm.

Cheques should be drawn in favour of "The Cinematograph 'Glebelands' Benevolent Fund —C. M. Woolf Memorial," and sent to S. F. Ditcham, joint managing director, General Film Distributors, Ltd., 127-133, Wardour Street, W.1.

The late C. M. Woolf's interest in "Glebelands" and in the C.T.B.F. is well known, and the organisers, who have Trade support from leaders of all sections, expect a ready and generous response.

BIGGEST U.S. PROFIT MAKERS

A profit of 14,525,000 dollars, the largest in the American film production Industry for the year, is recorded by Paramount in accounts just published, cables the KINE. New York correspondent.

It is the biggest profit made by Paramount since 1930, and marks a return to the top grade among producers, which it held for so long previous to that year.

Its fourth quarter net was 5,247,000 dollars.

The satisfactory financial position is reflected in Paramount's action in calling in all its preferred stock for redemption, leaving only ordinary shares outstanding.

A.B.C. Promotions

Additional A.B.C. promotions are announced following the appointment of Roland Lea as chief of the Theatre Department. "Billie" Tyne, who has been appointed chief supervisor, is succeeded by Donald Shave (Forum, Ealing). Stanley Mills (Kingston Regal) takes the place of Jack Hart as North London supervisor.

Ulster Youth Group Claim to Censor

STRONG C.E.A. OPPOSITION

***A** DEMAND that the Government Youth Committee in Northern Ireland shall be appointed as film censors is made by the committee in its unanimous report to the Government on youth welfare. The C.E.A. branch in that territory has decided to oppose vigorously any such step.*

The strong point of the Youth Committee's plea is that while the British Board of Film Censor's certificates preface the screening of films in Northern Ireland, there is no legal enactment in that territory to prevent young people under 16 years of age seeing "A" films, whether with or without a guardian. It is claimed thus that the "A" certificate is virtually a dead letter.

Local licensing authorities have power to prohibit the screening of films and to insist on omission of parts thought objectionable, but the Committee claims these powers can only be exercised upon information received and the omitted parts are reinserted for inclusion in the film when it goes outside the borders of the authority's jurisdiction.

The committee recommends:—

(1) Some agency responsible for

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ESSEN RAID

Pictures on
BRITISH MOVIETONE NEWS
Thursday

KINEMATOGRAPH WEEKLY

EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editor: S. G. Rayment
Associate Editor: A. L. Carter
Advertising Manager: A. H. Langford
Manchester Office: 2 and 4, Oxford Road

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

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THE 'C.M.' MEMORIAL

TIME was, when to perpetuate the memory of a man we wished to honour we used to erect a costly mausoleum, in the hope that fame of our departed friend would endure like the elaborate stonework. To-day, we realise the futility and wastefulness of the outworn custom.

The good sense of the Industry can go hand in hand with its very sincere and widely felt desire to commemorate the late C. M. Woolf, and the plan to make a worthy extension to the work of the C.T.B.F. is one which would undoubtedly have appealed to him.

Exactly how the scheme is to be worked out will naturally depend upon the sum of money subscribed and the constructional facilities available if it is decided to build a new wing to extend the present building at Wokingham. We are not pressed for time to make a definite commitment, of course, and no doubt consideration will be given to suggestions. Nobody will be surprised to get requests from outlying areas for the establishment of a new "Glebelands" in the North, for instance, and this with whatever other ideas that are not yet put into shape, will be very carefully weighed up before any scheme is prepared.

But that is not the immediate worry of the Trade. What we have to do now is to see that the wherewithal is available. There is not a man in the business who did not at the time of the late C. M. Woolf's death express his personal sense of loss. Now he can show it.

No longer need he regret the emptiness of sympathetic words. His sentiments can find expression in such a way that the C.T.B.F., under whose wing is shelter and recuperation for victims in the battle of life, may extend its beneficent influence and fittingly provide a memorial that will not fade.

Long Shots

CHARITABLE effort for causes outside its own immediate interests is one of the characteristics of our Trade, as the paragraphs which follow eloquently testify. Thus it is appropriate that when such an outstanding figure as C. M. Woolf passes the film Industry should perpetuate his memory by featuring its own leading charity.

THE "Flying Tigers" première at the London Pavilion on Friday last provided a film first-night with an unusual atmosphere. Occasion was taken of the fact that the film has a theme which exhibits acts of courage undertaken for China's sake, by Chinese girls in enchanting robes moving quietly through the auditorium collecting for the United Aid to China Fund.

CELEBRITIES noted in the political and military world were present. These included Lady Cripps, M. Maisky, American Military Attachés, Dr. Chen, Chargé d Affaires, Chinese Embassy, and a large number of Chinese diplomatic personalities.

THIS British Lion-Republic film première is not the only effort made by S. W. Smith, the British Lion chief, for charities. On Monday afternoon last at an informal gathering the British Lion chief presented two cheques, each of £600, resulting from the world première of "To-morrow We Live."

RECIPIENTS on behalf of the charities were Col. Lagâtinerie, representing the Association of French Volunteers, and Mrs. Henry Martin, representing the Comforts Fund for Women and Children of Soviet Russia. Both expressed their organisation's warm thanks for British Lion's helpfulness.

AN airgraph from Ralph Bromhead expresses his deep regret at the death of C. M. Woolf, the news having reached him just before the end of February, when he wrote his letter. Now adjutant of his regiment his hands are naturally pretty full, but he reports being very fit and "preparing for my third and, I hope, final Middle East summer."

THERE was an atmosphere of jaunty recklessness in the air when those cigars which Bert Elton gave to the C.T.B.F. were finding an eventual owner last Tuesday. With most pages gone to press last week the KINE. only had room for the name of the recipient, Alec King, and the amount received from the proceeds of the "swindle."

BUT Alec is no smoker of fat cigars, and so threw them back on the market with the stipulation that half the proceeds should go to C.T.B.F. and half to the Scottish Benevolent.

HERE Max Milder outbid everybody and secured the cabinet for £140, turning his purchase back again on to the market and becoming a bidder again. One hundred and twenty-five pounds secured it for Max Milder again. He again bid, and at a hundred pounds it became his again. So far, with £431 and the biddings, £800 had been raised by that box of cigars, and then Sidney Clift stepped in and added the £200 to make the total a thousand pounds.

SO all round, congratulations to everybody. To Bert Elton for finding the cigars, Tommy France for inventing and running the swindle, Alec King for handing back his winnings, Max Milder for his recurring biddings, and Sidney Clift for his donation making it round money. And congratulations to R. C. Bromhead for so stimulating the Trade that everybody wants to help the Fund.

PATHE GAZETTE, whose cameraman shot the R.A.F. Benevolent Fund presentation of certificates which took place last week, managed to get quite a number of Trade personalities into the necessarily brief sequence sent out with last Monday's issue.

LORD RIVERDALE, paying his tribute to the Trade and presenting certificates to W. J. Speakman and F. W. Baker, the former receiving it with his usual quiet demeanour, the latter with an attractive sprightliness. Then swift flashes of J. A. Rank, Henry Simpson, W. R. Fuller, W. J. Gell, S. W. Clift and a number of others.

EVERYBODY is speculating what Arthur Jarratt's future activities are to be now that he has resigned from his position of booking chief of Gaumont-British. For a time he will continue his honorary job of organising the selection and despatch of films to the Navy as deputy-chairman of the Royal Naval Film Corporation. Later, it is expected, he will be seen in closer touch with the Trade on its exhibiting side once more.

HIS successor at G.-B.—Arthur Brown—has been behind the scenes in the office, playing a very important part in providing appropriate pictures for the circuit's many theatres. His appointment is looked upon as a good one.

SIMILARLY, many people are glad to see Roland Lea become chief of the Theatres Department of A.B.C. His rise is the result of recognition of loyal and hard work as assistant to A. S. Moss.

BY the death of Israel Davis on Sunday last, at the age of 83, not only is a family bereaved which has contributed much to the progress of the kinema, but a figure is removed who possessed faith in the super-kinema at a time when others were thinking of it restrictively, and who, with his late wife, were ready to back that faith with money.

THE Shepherds Bush Pavilion was one of their most ambitious enterprises, to be followed later by the Davis, Croydon, and the architecture and style of these big theatres did much to increase the vogue for quality pictures in luxurious surroundings, which became a widespread habit.

UNPRETENTIOUS, workmanlike, giving a builder's attention to every detail, Israel Davis was to be seen during the building of his kinemas, supervising every detail with a love for his job which no amount of effort could diminish. These theatres are his memorial.

H. VICTOR DAVIS, the recipient of the C.E.A. General Council's congratulations on his attainment of his eightieth birthday, has his years greatly dimmed by failing sight. This is especially trying to one who has been an omnivorous reader. The Trade will remember that the C.E.A. gift to him for his great services to the Trade was a many-volumed New English Dictionary.

IRELAND'S former film censor, James Montgomery, who for 17 years filled that increasingly difficult post with great tact, and who resigned in 1940, has died in Dublin. The Trade there and here, which was occasionally disturbed by his judgments, has found Eire's nervous neutrality imposing restrictions to-day which make Mr. Montgomery's severity take on the softness of a caress.

THE correspondent of the KINE. who, in his warm testimony towards W. J. Speakman, spoke of him as that "rare specimen of a showman and a gentleman," has brought a protest from W. L. Pember. Recognising that W. J. S. is no doubt deserving of the tribute, he thinks the phrase a slight upon five thousand other managers to whom the term showman is applied.

"MOST kinemas managers would be prepared to concede that the quotation was prompted by your desire to emphasise the personal qualities of the gentleman concerned," he writes, "but surely you could have added a comment to the effect that the writer had no intention of causing affront to men who are by no means so insensitive as they are sometimes imagined to be?"

WARM appreciation of a manager's hospitality and welcome to R.A.F. personnel has come to A. E. Drennen, manager of the Dominion, Barnet, who, while manager of a kinema in a south-east coast town afforded pilots and crews of the local station opportunities of relaxation and entertainment in his theatre.

THE tribute has taken tangible form in the shape of silver tankards suitably inscribed, accompanied by a letter saying how satisfying it was "to know someone appreciated our efforts by giving us some place in which to relax and forget the war."

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Moonshine Becomes You

(To be sung to the tune of "White Christmas," "Spurs That Jangle" or "Auld Lang Syne"—as if we cared—and dedicated to all the publicity men that ever was.)

MOONSHINE becomes you—it goes with hot air;
You certainly know the right times to blare.
Moonshine becomes you, but ducky it's true
That hats have a lot more uses than talking through.
You're all dressed up in your glory,
And tho' it's not your fault,
Before we swallow your story, mind if you pass the salt?
Tho' moonshine becomes you, you sure take the cake
With some of the stuff you hand us out, Jake.
You give our necks an ache.

Radio Interview

WE are fortunate in having with us that great star Lancelot Longslab, who has managed to rush off from the Doodlebug Studios, where he is busy on the latest Doodlebug production, "Young Mr. Philpott," to tell you something about his new picture, "Old Mr. Tinpott," which opens at the Oleum on Friday next.

"Hello, listeners. It is a great pleasure for me to have the opportunity of telling you something about my new film, 'Old Mr. Tinpott,' which opens at the Oleum on Friday next, even though it has been difficult for me to get away from the Doodlebug Studios, where I am busy on 'Young Mr. Philpott.' . .

"Tell me, Mr. Longstab, is Old Mr. Tinpott,' which opens at the Oleum on Friday, a Doodlebug production like 'Young Mr. Philpott?'" . .

"Yes. "Old Mr. Tinpott,' which, as you remarked, opens on Friday at the Oleum, is a Doodlebug production like 'Young Mr. Philpott,' and so, in fact, was 'Middle-Aged Mr. Crackpott,' which is released generally on Monday next."

"I take it that for a picture like 'Old Mr. Tinpott' the Oleum will be raising its prices when this new Doodlebug production opens on Friday next?"

"Not at all. When 'Old Mr. Tinpott,' which I rushed away from the Doodlebug Studios, where I am making 'Young Mr. Philpott,' to tell you about, opens at the Oleum on Friday next, the prices will remain at two and four, three and six, and eight shillings, or is that—ha, ha—advertising, Mr. Announcer?"

"I hardly think so, Mr. Longslab. Perhaps if you had said that 'Old Mr. Tinpott' was showing at three, six and nine o'clock, which I believe are the times of showing, we would—ha, ha—have said you were trying to squeeze in some advertising.

Critical

NORAH ALEXANDER,
In an outburst of candour,
Will give films a bashin'
And curtail their points ration.

Film Stock Economy Proposals

PLAYING-TIME CUT DEFERRED

STATUTORY RULES AND Orders covering the rationing of film stock will be published next week, probably on Wednesday. These are now in process of drafting, and will be laid before Parliament upon completion

Main points in the Order are expected to be :—

(1) Reduction of supply of film stock by 25 per cent. based upon 1942 figures with adjustments within the 25 per cent. to apply to special cases.

(2) Allocation of film stock to producers in accordance with plans for production on a per picture basis.

(3) Acceptance of a plan submitted by the renters for obtaining more runs per print, with an endeavour to ensure that later-run exhibitors obtained good runnable prints.

(4) Should the renters plan not secure the print-saving anticipated, powers to cut playing time will be available and might have to be adjusted to cover use of film in excess of the cut which had been made. No time cutting will be introduced unless absolutely necessary.

(5) Newsreels to follow a plan of interchange in certain areas by cross-overs, and to suffer a cut in length.

(6) A joint supervisory committee composed of the Board, renters, exhibitors, and newsreel representatives to watch the working of the plan adopted.

The Board of Trade, following its friendly discussions with the various sections of the Trade, anticipates helpful collaboration from the Industry, and is appreciative of the help already given.

Advisory Committee

The first meeting of the Advisory Committee formed to co-operate with the Board of Trade on raw stock economy held its first meeting at the Board's offices at Millbank yesterday (Wednesday) morning.

Appointments to the committee are as follows: C.E.A.—W. J. Speakman and W. R. Fuller: K.R.S.—S. W. Smith and Frank Hill; Newsreels—Sir Gordon Craig and E. Long-Maddox.

Anti-Slashing Campaign

Most of the kinemas in North-East Lancashire are displaying notices requesting patrons to give immediate information of any wilful damage which comes to their notice, particularly in the slashing of upholstery, which has been very prevalent in the area.

At Colne, on March 9, a schoolboy who had cut the upholstery of a seat at Colne Hippodrome was bound over and ordered to pay 15s. 6d. costs out of his pocket money.

Exhibitors generally are determined to make an example of cases which are reported to them.

N. IRELAND C.E.A, DISCUSSES FILM PRESERVATION

Equipment Servicing Plans

CONDITION of films, petrol supplies and censorship were discussed at the March meeting of the Northern Ireland Branch in Belfast. T. H. MacDormott presided.

Reporting on petrol supplies the CHAIRMAN said that with the sub-committee he had interviewed the Petrol Officer and gone into every case on its merits. They had been successful in 50 per cent. of the cases they had submitted. The meeting passed a vote of thanks to the petrol sub-committee for its good work.

Salvation Army—No

Letters from different branches of the Salvation Army asking for permission to collect in kinemas and among queues during Self Denial week were read. The meeting unanimously approved of the committee's recommendation that under no consideration should permission of any sort be given to the Salvation Army until such time as the "Army" withdrew its unfair and uncalled-for attacks on kinemas.

The CHAIRMAN stated that the committee felt that it was not the thing for an organisation to tell people that kinemas were dens of iniquity and then seek money from the people they attacked.

A New Censorship?

When the report of the Northern Ireland Government Youth Welfare Committee came up for discussion Mr. MACDERMOTT said that the report called for strong action by the Trade. It was a determined attempt by this committee to get themselves appointed as a film censorship board with similar powers to those of the Eire film censor. In addition, there were unfair attacks on the Trade.

The moral tone of films had not decreased as a result of the war. On the contrary, it had gone up.

JAMES CURRAN, who had given evidence before the committee, said that he had stressed the view that it was not for them to say what films children should see. It was for parents to say what films their children should see. They had no right to interfere with the rights of parents.

Major FLIGELSTONE urged the meeting not to treat the report lightly. It was a serious reflection on the Industry generally. They should secure the co-operation of the General Council.

Mr. M'GUIGAN proposed that the committee consider the report very carefully

Continued on page 14

M. of I. Mobile Film Shows

There are now 130 "official" mobile kinemas giving free shows to factory workers, Civil Defence workers and schoolchildren throughout Britain.

These are the Ministry of Information mobile units which are providing both entertaining and instructive films for audiences ranging from 50 in small workshops to 2,500 in large factory canteens.

So far, M.O.I. film units have attracted more than 8,000,000 people and have given more than 40,000 shows. 1,200 shows are given weekly to an average of 300,000 patrons.

A third of the shows are enjoyed by the villages—mostly those in isolated areas which do not possess a "static" kinema. They get an 80-minute programme every two months.

KORDA'S HOLDINGS IN U.A.

Special "Kine." cable from "Motion Picture Daily"

UNITED ARTISTS, says Alexander Korda, continues as part owner, though willing to sell his stock. David Selznick is interested in buying it, but, apart from price, if Korda produces in America U.A. can demand distribution, but not on pictures produced in Britain. M-G-M confirms merger of its British production assets with Korda's, the latter heading M-G-M production in England.

UNIVERSAL CORPORATION stockholders re-elect all directors, including J. A. Rank, at the annual meeting.

DISTRIBUTORS receive $8,000,000 balance of unfrozen funds accumulated from September to November last and withheld pending audits of final frozen sterling balances at end of last agreement year.

LACY KASTNER, former European manager of U.A., joins Columbia Foreign Department. He was head of Overseas film distribution in office of War Information.

E.T.U. COST-OF-LIVING AWARD

At a meeting held between the B.F.P.A. and the E.T.U., consideration was given to the weekly agreement to the cost-of-living bonus, when it was agreed that the same figure that had been given to the N.A.T.K.E. should be accorded to members of the E.T.U., including an extra 1s. paid to the N.A.T.K.E. which was to run from February 18, 1943.

Further consideration was also given by the Committee of Investigation which it had been decided to set up to a Technicolor bonus, under the independent chairmanship of Sir Charles Doughty. It is hoped to fix a preliminary meeting of this committee on a date early in April suitable to Sir Charles.

As from Monday, the closing hour for Walsall kinemas, on week-days only, were extended from 10 to 10.30 p.m. until further notice, subject to the kinemas being closed at an earlier hour at the request of the chief constable at any time should any serious emergency arise or night raiding recommence.

There was a small fire a few days ago in the Empire, Birkenhead. It originated behind the stage and was brought under control before much damage was done.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MARCH 18 AND WED., MARCH 24

Friday

No Time for Love *(Paramount)*

Carlton. **10.30 a.m.**
Cast: Claudette Colbert, Fred MacMurray, Paul McGrath, Ilka Chase, June Havoc, Richard Haydn, Marjorie Gateson, Robert Herrick, Morton Lowry. **Director:** Mitchell Leisen.

One of Paramount's most important pictures of the season, telling a gay, romantic tale of a woman photographer and a tunnel digger, whose adventures make sparkling entertainment calculated to delight audiences of all kinds everywhere. "No Time for Love" is staged against a large variety of backgrounds, with realistic tunnel sequences providing one of the many highlights of the story, while other big scenes are played in a publisher's office, the heroine's private apartments and studio; and there is a dream sequence which is said to be nothing short of sensational. Claudette Colbert, as the photographer, has one of the finest rôles of her distinguished career, and she turns in a perfect portrayal. Fred MacMurray, as the handsome he-man tunnel digger, also gives a performance which is believed to be the best thing he has ever done.

I Married a Witch *(United Artists)*

Studio One Theatre. **11 a.m.**
Cast: Frederic March and Veronica Lake, with Robert Benchley, Susan Hayward and Cecil Kellaway, Robert Warwick. **Director:** Rene Clair.

Back in 1690, when America was young and superstitious, Jonathan Wooley, a straight-laced Puritan, denounced a sorcerer and his witch daughter, who were burned at the stake. An oak tree was planted over their ashes to keep them prisoners in its roots forever. In reprisal, the beautiful witch laid a curse on Master Wooley, his children and his children's children; they will never marry the right woman. And so it came to pass through the ages.

Now in modern times Wallace Wooley is about to go and do likewise. Candidate for Governor and engaged to powerful publisher J. B. Masterton's daughter, Estelle, he certainly seems on the highway to success. But if ever there was a wrong woman for Wallace, it is Estelle.

A country dance is in progress, when a violent storm breaks out. A bolt of lightning hits the oak tree. Out swooshes two curls of smoke. Jennifer, the fair witch (Veronica Lake) and her father Daniel, the socerer (Cecil Kellaway). They are out, in both the literal and figurative sense, to wreck Wally's chances by fair means or foul, and preferably foul.

Then things begin to work out not altogether as planned. Through situations of mounting comedy the film unwinds to a brilliant and unexpected denouement, in which Jennifer becomes the victim of her own plotting, but a willing and happy victim. The climax is as hilarious as it is ingenious and the happy ending has only the merest suggestion of a broomstick to indicate its origin.

Monday

The Spider Returns *(Columbia)*

Columbia Theatre. **10.45 a.m.**
Cast: Warren Hull, Mary Ainslee, Joe Girard, Kenneth Duncan, Corget Harris, Bryant Washburn, Charles Miller, Anthony Warde and Harry Harvey. **Director:** James W. Horne.

The Spider, masked terror of the underworld, returns to the screen in "The Spider Returns," Columbia's latest film in the series of the exploits of this famous crime smasher. Not content with battling ordinary criminals, "The Spider" now matches his wits against the enemies of the United States in a ruthless war on spies and saboteurs. When the story opens a mysterious secret enemy—the Gargoyle, a mysterious and powerful foreign agent whose identity is kept a close secret, even from his closest lieutenants—is threatening the nation's security by dynamiting defence factories, murdering industrial executives, and generally wrecking the entire national defence programme.

Warren Hull, as Richard Wentworth, the debonair socialite who is in reality the Spider, is well aware of the might of these agents, and dons the mask and cape of the dreaded, and the shabby, disguise of Blinky McQuade, his other alias, and cracks down with blazing guns on these fiendish "fifth-columnists."

Man and His Mate *(United Artists)*

Gaumont Theatre. **11 a.m.**
Cast: Victor Mature, Carole Landis, Lon Chaney, Jr., John Hubbard, Nigel de Brulier, Mamo Clark, Inez Palange.

Against the awe-inspiring background of the earth's earliest period, when men were just beginning to thrust up to human stature, Hal Roach presents a drama of primitive strife, hunger and love.

In this saga of man's early strivings, Victor Mature and Carole Landis, belonging to two separate tribes at different stages of development, are thrown together. Victor Mature, playing the part of Tumak, a savage hunter of the Rock tribe, knows only the ways of the fierce sudden kill. Carole Landis, as Loana, belonging to the Shell People, has already learnt the ways of kindliness and friendly behaviour.

The drama of their meeting, the magnificent spectacle of the earth still forming its final crust, the tremendous conflict of primitive species, and the ultimate conquest of Tumak, build up an exciting and thrilling film that holds attention from the first reel to the last.

Undercover Man *(United Artists)*

Gaumont Theatre. **11 a.m.**
Cast: William Boyd, Andy Clyde, Jay Kirby, Antonio Moreno, Nora Lane, Chris Pin Martin. **Director:** Lesley Selander.

Hopalong Cassidy and his perpetual aides, California and Breezy, are sent to the hacienda of Senor Gonzales, in an attempt to discover who has been raiding on both the American and Mexican sides of the border.

Hoppy is not long in realising that a particularly unscrupulous and clever rogue is at work, but he is not prepared to find Donna Louise, American governess at the hacienda, the centre of the plot. He had, in fact, been suspecting her son Bob.

It turns out, however, that both Donna Louise and her son have been the victims of an old outlaw, Ed. Carson, whom Cassidy had already spotted. Swift and exciting action follow, with many moments of rip-roaring melodrama and grand suspense.

Tuesday

Get Cracking *(Columbia-British)*

Rialto Theatre. **10.45 a.m.**
Cast: George Formby, Edward Rigby, Frank Pettingell, Ronald Shiner, Dinah Sheridan, Wally Patch, Mike Johnson, Desmond Jeans, Irene Handl, Pauline Winter, Vera Francis and Jack Vyvyan. **Director:** Marcel Varnel.

George Formby, Britain's No. 1 star, appears as a "gormless" lance-corporal in his latest film. It is a hilarious story of the Home Guard, and George is on the top of his form wangling himself in and out of trouble. The story is based on the activities of the Major and Minor Wallop Home Guard battalions. Rivalry, to say the least, is intense.

When a gun is consigned to the local railway station both battalions send a representative to fetch it. George is sent on behalf of the Minor Wallop and Ronald Shiner for the Major Wallops. Result! A crash at the cross-roads, George loses the gun and, consequently, his stripe.

Anxious to rehabilitate himself in the eyes of his superiors, George—who is a garage owner—turns his breakdown lorry into a tank. Meanwhile, to complicate matters still further, George has "fallen" for the daughter of the rival battalion commander, Dinah Sheridan, who, in turn, is "sweet" on him.

George succeeds in getting back his stripe, and in an operational night raid on the Major Wallops manages to capture the Vickers gun, but in the black-out hands it back to the wrong man and is again reduced to the ranks

Brian Aherne and Loretta Young in Columbia's comedy drama A NIGHT TO REMEMBER

Fred MacMurray and Claudette Colbert in NO TIME FOR LOVE, which will be Trade shown by Paramount on Friday

In the final exciting scenes, George uses his home-made tank in an important manœuvre, and after many adventures succeeds in capturing Major Wallop.

Jacare *(United Artists)*

Studio One. **11 a.m.**
Cast: Frank Buck, James M. Dannal son, Miguel Rojinsky.

"Jacare," killer of the Amazon, brings back to the screen the most popular of all naturalists, Frank (Bring 'Em Back Alive) Buck. His vivid personality and fascinating narration are outstanding features of an enthralling picture.

The film is a great record of a daring penetration into unknown forests, the rare animal specimens tracked down, the real thrill-packed action of ferocious fights between the natural enemies of the jungle. Most thrilling, and amazingly lucky to be on the spot to photograph it, was a battle between a huge water buffalo and a jaguar, the cunning spotted cat of the Brazilian jungle.

The terrific climax of months of hardships and adventures is reached when at last they come upon the fearsome jacares (man killing crocodiles), most powerful and ferocious beasts. Dannalson's canoe capsized within sight of one of these monsters, and a fight for life between the man and the monster in the swirling waters was picked up by the camera.

The photography throughout is magnificent, and the whole picture a great experience.

Wednesday

A Night to Remember *(Columbia)*

Rialto Theatre. **10.45 a.m.**
Cast: Loretta Young, Brian Aherne, Jeff Donnell, William Wright, Sidney Toler, Gale Sondergaard, Donald McBride, Lee Patrick, Don Costello, Blanche Yurka, Richard Gaines and James Burke. **Director:** Richard Wallace.

Loretta Young and Brian Aherne are co-starred in this new comedy thriller from Columbia. Aherne is cast as a novelist, a writer of who-dun-it stories who is dragged by his wife to live in Greenwich Village, because she has an idea that a change of scenery will inspire him to more serious efforts. She rents an apartment on the approximately named Gay Street, unaware that their new home once was a speakeasy and that an odd assortment of suspicious people live on the floors above. The morning after they move in the corpse of a man in the back yard

Continued on page 12

G.C. ELECTS 1943 EXECUTIVES

BEFORE the election of officers for 1943 at last week's meeting of the General Council, the newly installed president, Coun. H. Simpson, extended a cordial welcome to new delegates and expressed the hope that they would benefit from the discussions. He also extended their thanks to those delegates who had left the Council, but had served it so faithfully in the past.

The General Secretary (W. R. Fuller) was instructed to write expressing to them the good wishes and thanks of the General Council.

The following appointments were subsequently made:—

Hon. Treasurer.—E. J. Hinge.

Trustees.—It was moved by S. K. Lewis, seconded by W. J. Speakman, and agreed that two of the three trustees—F. W. Morrison and J. Pollard—be re-elected. For the third trustee, on a ballot, T. France was elected.

Auditors.—It was moved by G. Dudley West, seconded by F. A. Prior, and agreed that Messrs. Stoy, Hayward and Co. be reappointed auditors.

L.F. and P. Committee.—A ballot being taken, the following elections were announced:—

Coun. H. Simpson (President), S. W. Clift (Vice-President), W. J. Speakman (Immediate Past-President), E. J. Hinge (Hon. Treasurer), F. W. Morrison, J. Pollard, T. France, A. W. Jarratt, R. H. Dewes, S. K. Lewis, F. A. Prior, A. B. King, C. P. Metcalfe, Coun. R. E. Richards, L. G. Hill, A. B. Watts and the General Secretary.

The President declared that the councilmen constituting the Legal, Finance and Parliamentary Committee shall also constitute the Executive Committee in accordance with Rule VIII, Clause 4.

Joint Investigation Committee.—Coun. R. E. Richards, T. France and the General Secretary were re-elected to the Joint Investigation Committee.

B.B.F.C.—It was agreed that the officers be the representatives to the British Board of Film Censors.

War Office Committee.—It was agreed that the officers be the representatives on this committee.

Film Rentals Committee.—Nominations were made for the Film Rentals Committee, a ballot taken, and the following elections announced:

Cr. H. Simpson (President), S. W. Clift (Vice-President), W. J. Speakman (Immediate Past President), E. J. Hinge (Hon. Treasurer), A. W. Jarratt, R. H. Dewes, C. P. Metcalfe, L. G. Hill, J. Pollard, J.P., C. Bernstein and the General Secretary.

Liaison Officer to C.T.B.F.—T. France was re-elected Liaison Officer to the Cinematograph Trade Benevolent Fund.

Miners' Film a "Dud"

In the House of Commons last week, Henry White asked the Minister of Information if he had any information to give as to a film taken of an international miners' conference held in May, 1942, and of the progress made, with a view to it being exhibited in this country and those countries it was produced for.

Mr. Brendan Bracken said that, unfortunately, the technical quality of the film proved to be so poor that it could not be publicly exhibited. This was nobody's fault in particular; it was one of the hazards of film-making.

Fredric March and Veronica Lake in I MARRIED A WITCH, which U.A. is Trade showing on Friday, March 19

SEX AND THE KINEMA

Rotha Questions its Necessity

In the fifth of his series of lectures at Cambridge on the kinema, Paul Rotha dealt with the social relations of the kinema.

It would seem obvious, he said, that the controllers of an Industry supported by 23,000,000 people a week in this country—and by 85,000,000 million in the United States—bore a heavy responsibility as regarded the subjects they portrayed and the way they presented them. But the fact remained that Hollywood presented aspects of life merely as they were conceived in Hollywood and with little relation to the facts. A salient instance was the portrayal of working-class characters in movies. At the same time it was undeniable that the movies had exerted a great influence on the behaviour and nabits of audiences.

Mr. Rotha then traced the development of the presentation of sex—always a prime ingredient in commercial movies.

Stages in this development showed the triumph of vice, the sentimental allure of the early Garbo, the languorous courtesan as typified by Dietrich. But statistics disproved the alleged necessity for sex as a box-office essential in movies. The gangster film, whatever its influence in this country, did, on the other hand, prove most beneficial in the American home market.

Mr. Rotha then discussed the significance of popular films dealing with aspects of public health, and of the "crazy" type of social comedy in which America specialised.

In conclusion, the lecturer mentioned the inevitable influence of the financial source on the policy of documentary, although these films were made in anticipation of no large financial returns and in defiance of what were known as "box-office requirements."

S.O. PRIORITY FOR TROOPS

Military Appeal at Taunton

Taunton kinema managers have been requested by the local licensing magistrates to work out a scheme to give members of the Forces priority at Sunday performances.

The matter arose when the question of the renewal of Sunday licences came up at the local Police Court, the Mayor of Taunton, who presided, said a letter had been received from an Army Command drawing the attention of the magistrates to the difficulty which the troops experienced in obtaining seats in the kinemas for Sunday evening shows. The letter pointed out that the request for Sunday opening of kinemas had come from the military, and had been granted to facilitate members of the Forces getting entertainment on Sundays.

The Mayor said he realised that the matter had been rather sprung on the kinema managements, therefore the bench did not wish to make any final decision that day, and would adjourn it for a fortnight to enable the managers to arrive at a satisfactory plan so that troops would have priority over civilians on Sundays. He pointed out that Sunday opening was intended for the Troops.

M. Newman, manager of the Gaumont, said that many of the Troops seemed to find it difficult to get off duty in time for the performances.

Rising Toll of Malicious Damage

C.E.A. TO APPEAL TO HOME OFFICE

A CONFESSION that the exhibition of slides and trailers had only aggravated malicious damage in theatres was made at last week's meeting of the General Council, who were told that prosecutions and the offering of rewards had practically eliminated the trouble in one area.

It was decided to send a letter on the subject to the Home Office.

The discussion arose on a complaint from the Manchester and Salford Branch, who stated: "Apparently the nuisance is increasing steadily as complaints are being received from all over Lancashire. The exhibition of a slide would seem only to aggravate the trouble, as it is a suggestion to a certain type of mind to be 'in the swim.'

Vigorous Action Needed

"I was asked to write you," stated T. E. Robinson, the branch secretary, "that in the opinion of the Manchester and Salford Committee, the time has arrived for vigorous treatment of this evil, and to suggest that the Board of Education in London should be contacted, and the aid of teachers all over the country requested in the form of instructions to classes. However, it is feared that this will only tackle a proportion of the trouble; the prevalent opinion being that the majority of the damage is caused by youths over school age.

"In this connection it is suggested that the assistance of the Home Office should be sought, and instructions issued to magistrates to deal more drastically with offenders."

Too Lenient

H. NEWBOULD stated that slides and trailers had had the opposite effect to lessening the incidence of malicious damage. He gave a list of fixtures and fittings forcibly removed and declared magistrates were taking too lenient a view. He trusted that the matter would be considered very carefully because what happened in one place was likely to happen in another.

T. LEWIS voiced the opinion that magistrates were taking a serious view, and in one case three youths, who had pulled down the electrical wiring in the lavatories, thus leaving the wires in a condition to give anyone touching them a serious shock, were fined £5 in costs each.

Effective

H. ELTON stated they had had many prosecutions in connection with such damage, and in addition to slides offering rewards, by arrangement with one of their competitors, they had announced that not only would the culprits be prosecuted but they would never again be allowed to enter the kinemas. Since then damage had been non-existent.

URGENT! SAVE EVERY SCRAP OF WASTE PAPER

Each used ticket will make a cartridge wad

Councillor Harry Simpson, the new President of the C.E.A, is inducted to the chair by Past President W. J. Speakman and W. R. Fuller

Standard Equipment for the Kinema

A PLEA for standardisation of kinema equipment was made by J. Pollard at the meeting of the C.E.A. General Council last week. His resolution asking for co-operation to standardise parts was agreed to and steps are to be taken to contact the Kinematograph Manufacturers' Association

Mr. Pollard, in moving this resolution, said he assumed that it was in the minds of all present of the great fusion of interests that had taken place in connection with kinema equipment, which meant that future supplies of equipment would largely be under the jurisdiction of G.B.-Kalee. He was not in any way perturbed when he considered the standing of J. Arthur Rank, E. F. Lyons, Mr. de Jonge and Mr. Metcalfe, to know that they were associated with this undertaking. Whatever they did would be in the interests of this trade; in fact they had been so far interested that they had sent him a communication saying that they had appointed a committee to deal with these matters, and S. Hart, a member of the General Council and a man whom all esteemed, would by their adviser.

There was probably in every kinema in the country sufficient spares to build a battleship, and from the amount of money spent on these spares they could not be destroyed for scrap; the only reason for their standing so long inactive was because the Trade had never had standardisation. He might be told that we could not have standardisation and progress, nor bring in standardisation owing to the war, but at least a connection between seat and standard should be standardised.

Without going into too many points, he felt the co-operation of this particular firm should be sought, and that the small exhibitor with the circuits should form a sub-committee so that whatever was obtained in future would be as far as possible interchangeable and standardised.

He moved:—

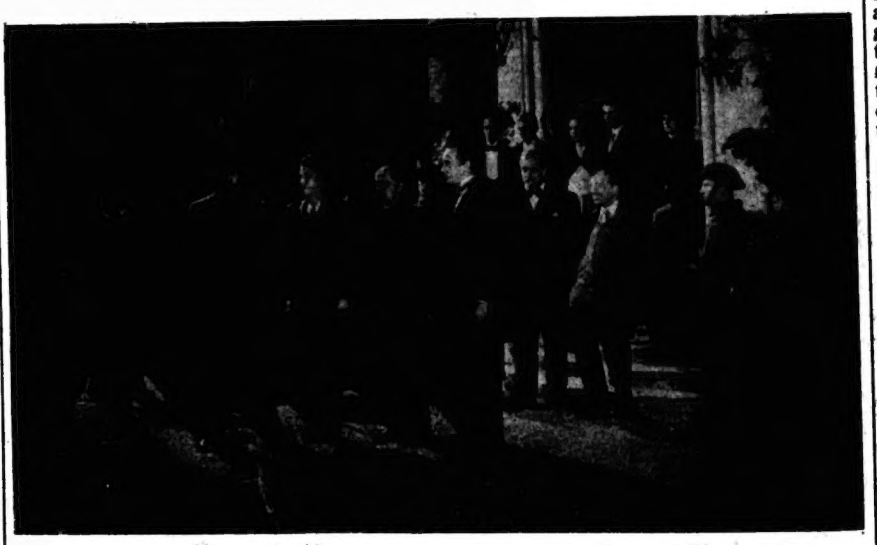
"That G.B.-Kalee be asked to co-operate with a committee from this General Council for the purpose of standardising as far as possible interchangeability and standardisation of kinema equipment generally."

The PRESIDENT (H. Simpson) suggested that this matter be referred to the General Purposes Committee.

Mr. POLLARD requested that his resolution should go through and be accepted in principle and a committee get to work. Coun. H. S. GENT seconded.

The General Secretary read a letter received from G.B.-Kalee, Ltd., stating that at a recent meeting of the K.M.A. executive committee it was suggested that the K.M.A. should endeavour to establish a liaison committee. If Mr. Pollard's resolution were agreed in principle contact could be made with G.B.-Kalee and preliminary negotiations made.

The resolution was carried.



A scene from WARN THAT MAN in production at Welwyn for Pathe release

V.D. FILM RECOMMENDED TO C.E.A. MEMBERS

Health Minister's Appeal to General Council

MEMBERS of the General Council at the meeting last week resolved to recommend members of the C.E.A. to show the Ministry of Health film on venereal disease, which was specially shown to the gathering. A request was made that the film should be prefaced by a statement that it was shown at the request of the Ministry of Health.

Following the screening of the film "Subject for Discussion," the Minister of Health, Ernest Brown, M.P., addressed the Council on the need for publicity for this subject.

The Nation's Health

All the world over, Mr. Brown said, preventive medicine had had great acceleration, and this was now being approached from a still wider point of view.

There was a mass of human suffering which could be prevented by accumulation of knowledge; by its spread and application; alteration of the conditions of life by legislation, by opinion, by organisation and private conduct, by elementary rules—some simple, some not so simple—so that we did become health conscious in the true sense of the word.

A Black Spot

A nation's health could be affected by positive education, but there were two black spots: tuberculosis and the equally grim and not so easily discussed venereal disease.

In the last two years the Ministry had put out a persistent campaign, and there had been an endeavour to make the propaganda bright, and this had met with some measure of success.

Mr. Brown expressed deep gratitude to the C.E.A. for the backing they had given in other campaigns. It had been realised very well when it was decided to support this public discussion that it would not be easy. Traditions had to be broken down, and every single educational medium had its own limitations. Mr. Brown realised that the kinemas were essentially for family entertainment, and that it did not want propaganda or education pushed down its throat, eyes and ears, nor a succession of films on the same subject.

The film recently shown, "The Nose Has It," had rung a bell, but it took the Ministry of Health 15 months persuade the Ministry of Information put this item over on the scre Happily, the Ministry of Informati had been completely converted and ve helpful.

This particular venereal disease fi was not in the same class, and he cou not pretend to present this in any oth way than as a grim and tragic subjec it was not a matter of comedy. It w well conceived and the information w clear. This problem had to be talk about as naturally and frankly as an other, and mock modesty must be erad cated; it was a private and public du to face, and face before the real troub began, and, if the trouble began, teach the public.

The PRESIDENT (H. Simpson) expres the thanks of the General Council Mr. Brown for giving them the pleasu of a visit from him as one of H Majesty's most successful Ministers, an called on members to show the approval.

Coun. A. W. GREEN asked Mr. Brow under what conditions this film wou be shown.

Mr. BROWN stated it would be a Mini try of Information film with Certi cate A.

Mr. Brown then left the meeting.

Recommendation to Members

A. B. KING, in the subsequent di cussion, remarked that he was sorry had been found necessary to show suc a film, but we were faced with thi problem and could not shirk our respo sibility, and he moved:—

"That it be recommended to all mem bers to screen and show this film."

The motion was seconded by C. Clow

J. WELSH did not wish to strike a no of discord, but he pointed out that ther was a large element of irresponsib people in some types of audiences, an it was possible for a few such membe to create an atmosphere contrary to tha required. The film had been seen, an it could be estimated what effect would have on the public. Members wh found it suitable for their audience could show it, but there should be som alternative method of propaganda, suc as more frequent or continuous prop ganda, not going to the length show to-day of the 15-minute picture, whic might be resented by many members the public, and possibly a short of tw or three minutes would be more effe tive in some districts.

L. G. HILL thought that to those wh had seen the film in better circumstance it would be a matter of regret that appeared so entirely different this morn ing. We were facing a terrible scourg and this Trade was possibly the fines propaganda medium in the world, an we should recognise our responsibility He would hesitate very long befor putting anything on the screen tha would damage his reputation as citizen in the town in which he lived but this was something beyond norma and there would be no hesitation in hi branch, town and county area to sho this film.

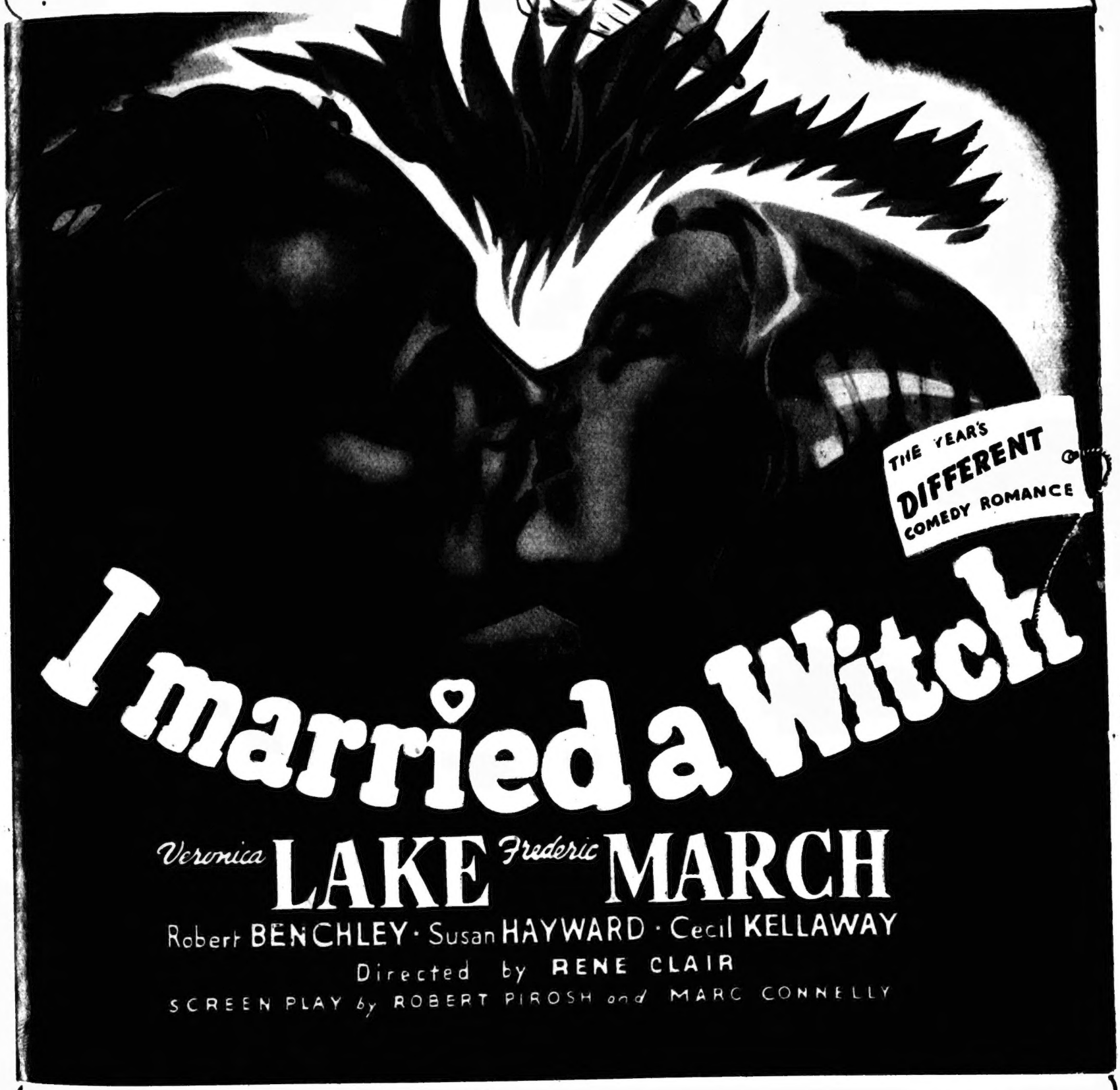
The motion was unanimously agreed

It was also agreed:—

"That the General Secretary convey to the Ministry of Information th desire of the General Council that the film wa introductory statement that the film was shown at the request of the Minister o Health."

NO MAN CAN RESIST HER!

SHE'S A WITCH— AND WHAT A WITCH!



I married a Witch

Veronica **LAKE** Frederic **MARCH**

Robert BENCHLEY · Susan HAYWARD · Cecil KELLAWAY

Directed by RENE CLAIR

SCREEN PLAY by ROBERT PIROSH and MARC CONNELLY

LONDON TRADE SHOW
STUDIO ONE
19th MARCH, at 11 a.m.

DISTRIBUTED BY
UNITED ARTISTS

C—9-12

20TH THUNDERS ON!

THUNDER BIRDS

in THRI TECHNICOLOR
"IN THE BIG MONEY CLASS"....
HOLLYWOOD REPORTER

CLOSING HOURS IN THE SWANSEA VALLEY

S. Wales Register a Protest

RESTRICTION of hours was one of the chief subjects before the monthly meeting of the South Wales and Mon. branch on Friday last. B. A. Lobley (Barry) presided over a fair attendance of members.

The Secretary, W. J. Fooks, read correspondence that had passed between W. J. Morris on behalf of the Clydach, Pontardawe and Ystalyfera kinemas, the General Secretary and himself with reference to music and dancing licences.

Mr. Morris had pointed out that there had been some trouble at certain dance halls in the district, and when the question of renewal of licences came up at the police court the police asked the magistrates to insert a clause for the closing of all halls, including kinemas, at 10.30 p.m.

A Protest

"As kinema proprietors," Mr. Morris wrote, "we protested against being classified with dance halls, and pointed out to the court that while we are in the habit of closing before 10.30 p.m. it was impossible for us to regulate the length of our programmes on every occasion to ensure the closure at that time.

"We also pointed out that occasionally we have a machinery breakdown, with the consequent hold-up, and that we were compelled to carry on with our programme to completion.

"Our plea was, however, not upheld, and this clause, together with several others, will be incorporated in the licence. I shall be glad to know if anything can be done in this matter."

The Secretary said that after hearing from the General Secretary on the subject he wrote to Mr. Morris as follows:—

"Mr. Fuller has asked me to inform you that unless you have a very good case under present circumstances there is not likely to be much chance of amending the ruling of the authorities when in so many places kinemas are closed from nine o'clock on."

W. Berriman (Pontypridd) said he had some sympathy with Pontardawe. As had been pointed out, there might be a breakdown. What was going to happen then?

He thought they ought to write and point out to the justices on behalf of these particular exhibitors the difficulties that might arise. At Pontypridd the usual time was 10.20, but there were occasions when they went to 10.25, and even to 10.40.

"It is all very well," he added, "for Mr. Fuller to say they have not a very strong case owing to places closing down at 9 to 9.30. If you get this clause put in you will have difficulty in getting it removed."

W. Lewis Smith said that in Merthyr and Aberdare the time was 10.30, but the police were not particular to five minutes or so.

The Secretary: The position in Cardiff is that our licence is 11 p.m., but at the request of the Chief Constable we have staggered hours. These are between 9.30 and 10.15 p.m.

W. Berriman: I believe that if a letter was sent to the authorities it would meet with some consideration. I move we write to the justices at Pontardawe on the matter.

Chas. Isaac (Bridgend) seconded and the resolution was carried unanimously.

News from H.Q.

A report on the annual meeting of the Association was presented by Arthur B. Watts, while W. Berriman reported on the progress made by the committee dealing with the film economy question, a report of which committee would shortly be placed before the General Council.

New Nominees

The following nominations for membership were received and approved: Olympia (Cardiff), Roland Lea in place of A. S. Moss; Olympia (Newport), A. R. Tilney in place of A. S. Moss; Palace (Ammanford), W. R. Davies in place of A. S. Moss.

Open on Good Friday

A letter from the Monmouthshire C.C. stated that the application for Good Friday opening for kinemas in the county had been granted on the usual terms.

Greetings to Victor

Arthur B. Watts drew the attention of members to the fact that Victor Davis had just celebrated his 80th birthday at his residence at Newbridge. He thought it would be a nice gesture if they sent him their kindest regards and expressing the hope that he would live to enjoy many more birthdays. He moved that be done.

W. Berriman, in seconding, said a similar resolution had been passed at the General Council meeting in London. Mr. Davis had rendered yeoman service not only to the Trade in South Wales but also the whole of the country.

The resolution was carried with acclamation.

Wales Hands £700 to C.T.B.F.

A cheque for £700, the year's contribution of the South Wales and Monmouthshire branch of the C.E.A. to the C.T.B.F., was handed over by Arthur B. Watts (Cardiff) (the vice-chairman of the committee) at a function at Grosvenor House, London. The amount was raised by various efforts (dances etc.), and collections at Trade shows, C.E.A. meetings, renters' and exhibitors' staffs' collections

During the past five years between £2,500 and £3,000 has been raised by South Wales. Alan Rogers (20th Century-Fox) was the chairman of this year's effort, and is to be congratulated on a record that will be hard to beat.

London Trade Show Diary

Sally Ann Howes, talented daughter of Bobby Howes, who makes her film debut in THURSDAY'S CHILD, which Pathe will Trade show on March 24

Continued from page 6

had been drowned in Loretta's bathtub. Aherne immediately becomes the chief suspect, for the police, simply because he writes who-dun-it stories. He decides to unravel the mystery for himself, and in so doing becomes involved in adventure after adventure.

Young and Willing *(United Artists)*

Studio One. **11 a.m.**

Cast: William Holden, Susan Hayward, Eddie Bracken, Robert Benchley, Martha O'Driscoll, Barbara Britton,

Director: Edward H. Griffith.

Six young hopefuls, determined to win theatrical success, live together in the Greenwich Village apartment of Dottie Coburn, whose father is paying all the bills.

Typical youngsters, with dreams but no money—and getting nowhere fast. Reduced to demonstrating in store windows, turned down by every theatrical management, their last hope is the rumour that Producer Arthur Kenney (Robert Benchley) has rented the apartment below theirs. The youngsters plot to get themselves known to him.

But if there is one thing that Arthur Kenney hates it's budding actors and actresses, and all their desperate devices to win his interest fail, because he is too cute to be snared.

The rich comedy of their actions, the ensuing complications and the hilarious denouement at the moment of the producer's disillusionment, when Kenny races in with the news that the discs are hot records, with all the impromptu interruptions and mix-up, have revealed the murder play burlesque of the season build up to an uproarious climax.

Thursday's Child *(Pathe).*

G.-B. Theatre. **2.30 p.m.**

Cast: Sally Ann Howes, Wilfrid Lawson, Kathleen O'Regan, Eileen Bennett, Stewart Granger, Muriel Davis, Felix Aylmer, Margaret Yarde, Percy Welsh, Ronald Shiner, Margaret Drummond, Anthony Holles. **Director:** Rodney Ackland.

The screen adaptation of Donald Macardle's popular novel "Thursday's Child," an Associated British Picture, is noteworthy for the fact that it marks the debut of Sally Ann Howes, charming fourteen-year-old daughter of Bobby Howes. She has a very appealing rôle in this human story of a suburban family.

Sally is co-starred with Wilfrid Lawson in a quiet, appealing story of a London schoolgirl and her skyrocketing overnight to film fame. The picture also depicts the life of a typical suburban family and the rift which comes between husband and wife when discontent and bickering arises as a result of the young star's success. The film was made at Welwyn and produced by John Argyle.

WORLD PREMIERE

"The Gentle Sex"

The Leslie Howard production, "The Gentle Sex," will be presented by G.F.D. at a world première at the Odeon, Leicester Square, on Thursday, April 8, at 7 p.m. The proceeds of this Two Cities Films and Concanen Productions première will go to the A.T.S. Benevolent Fund.

Applications for tickets for this film, the first Salute to Women, should be made direct to Senior Commander Pratt, A.T.S. Benevolent Fund Film Committee, Flat 40, 2, Whitehall Court, London, S.W.1. Tickets are two guineas, one guinea and ten shillings and sixpence.

"The Gentle Sex" is the first feature picture to be made about the womanhood of Britain. Gwen, Dot, Betty, Anne, Maggie, Erna and Joan, characters in this film, represent women as a whole and are played by Joan Gates, Joan Gillie, Joan Greenwood, Joyce Howard, Rosamund John, Dulcie Palmer and Barbara Waring, with leading man John Justin. The fullest facilities were given for the production by Chief Controller Knox, C.B.E., Director of the A.T.S., and by the War Office.

Director Leslie Howard, at the time the idea was mooted to make a film on women's activities, felt strongly that it was time for such a tribute to be paid to British womanhood, so "The Gentle Sex" came into being.

Director Leslie Howard snapped during the final scenes of THE GENTLE SEX, which G.F.D. will present at the Odeon on April 8, in aid of the A.T.S. Benevolent Fund. He is photographed with chief camera operator Jack Hildgard and editor Charles Saunders

A MOVE FOR NATIONAL SUNDAY OPENING

North-Western Resolution to L., F. and P. Committee

NORTH-WESTERN branch meeting at Liverpool on Friday decided to ask the Legal, Finance and Parliamentary Committee to consider an approach to Parliament with the object of legalising Sunday opening of kinemas throughout the country, instead of leaving it to local option. E. H. Whittell presided.

The subject was introduced by L. EDWARDS (Rhyl), who said he was advised by M.P.s that it was an opportune time to raise the matter. If they waited until the war was over before making a move, Parliamentary time would be so occupied that such a request coming from the Trade would in all probability be turned down.

From the reports in all parts of the country about the way exhibitors were being treated on this question of Sunday kinemas, something ought to be done without delay.

A bishop recently said that Sunday opening was all right so long as there was a charity contribution. Such talk about the kinema business made one indignant.

Nosey Parker Magistrates

Then there were licensing authorities who asked their takings for the purpose of fixing how much they could claim for charity. No other trade would stand for that. Certain classes of tradespeople were allowed to do business on Sundays, but they did not have to pay a charity tax.

A strong effort should be made by the C.E.A. to right this wrong. Prudent exhibitors would also envisage the time when the Industry would not be as prosperous as it was to-day.

E. H. JAMES (Llanwrst), who seconded the motion, said he was one of the exhibitors who did not want Sunday opening. His view of the charity contribution was that it was a blackmail tax. "As we are fighting this war for freedom, I second the resolution," he added.

P. M. HANMER suggested the subject be dealt with in two parts: (1) National Sunday opening, and (2) charity tax. Each should be voted on separately. On a vote being taken, this proposition was not accepted.

L. EDWARDS's proposal was then carried unanimously.

Damaged Films

Attention was again directed to the unsatisfactory condition in which films are being delivered to exhibitors. E. H. JAMES said that the big theatres might not have grounds for complaint, but small concerns were receiving films in a shocking state, and that was due to careless handling.

The CHAIRMAN: I do not want to appear impertinent, but have you not seen the many references to this in the Trade papers? I do not know what else we as a branch can do.

Sabotage in Operating Rooms

Mr. JAMES remarked it was futile to complain, but one had to defend oneself from being blamed. If there was more co-operation between exhibitors and renters it would help to mitigate the trouble.

Renters, like exhibitors, had their difficulties. If they were to get together it might be possible for the renters to provide a little extra help in arranging for someone to visit and give assistance at small kinemas which had been deprived of their skilled projectionists.

The CHAIRMAN: With saboteurs in the operating boxes you would want in some places almost as many inspectors as operators. If anyone can make a suggestion I shall be glad to hear it.

It was stated that films were returned from North Wales halls on Saturday nights and were received at the renters' branch offices the following morning. Owing to the distances, the films were at once redispatched without being examined. If the films were in the renters' hands a longer time, then they might be able to undertake repairs. Alternatively, the renters might supply titles and give assistance to exhibitors to repair the films at the theatres.

P. M. HANMER: The only solution seems to be to find efficient operators.

Speakman's Elbow Blush

Giving the report of the C.E.A. annual meeting, E. H. WHITTELL said Mr. Speakman went out of office in "a blaze of glory." Members appropriately acknowledged the value of Mr. Speakman's services.

W. J. SPEAKMAN remarked that the eulogistic things said made him "blush round the elbow." He expressed thanks and appreciation to the North-Western branch for their support, especially to the chairman.

Charity Appeals

North Wales exhibitors sought the guidance of the branch in reference to the many appeals which they received to allow collections on behalf of various charities. One request came from the British Red Cross Prisoners-of-War Fund.

W. J. SPEAKMAN said the policy of the C.E.A. was for one big charity effort per annum. Lord Iliffe had sent out a letter to local organisations, stating that in view of the assistance given by the Kinema Trade, kinemas should not be asked to do more, apart from assisting with advertising announcements.

P. M. HANMER: It is the policy of this branch not to allow collections in kinemas.

The exhibitor who raised the point was told that if he wished to do so he could divert inquiries about charity appeals to the branch secretary, who would reply to them.

D.S.T. and Closing Hours

From the Chief Constable of Wallasey was received a letter intimating his approval of the adjustment of closing times during the period of double summer time, as follows: April 5 to August 14. 10.30 p.m.; August 16 to double summer time date, 10 p.m.; Sundays, April 4 to August 8, 5.30 p.m. to 10 p.m., and from August 15 to end of double summer time, 4.30 p.m. to 9 p.m. Discussion ensued on whether applications should be made to the licensing authorities in other areas for a similar adjustment in the interval to the beginning of double summer time. It was pointed out it would be a convenience for the public if, in the Merseyside area at least, the closing times were made uniform.

The CHAIRMAN explained that the present Liverpool licence allowed for the change in the closing time from May 1. Double summer time would commence on April 4.

On a vote being taken it was decided not to apply for a change in the present hours.

Branch Legal Fund

P. M. HANMER mentioned that the branch legal fund, subscribed by Liverpool exhibitors to give assistance in cases where it was needed, was almost exhausted. He suggested that subscriptions be now resumed and that they should be invited not only from Liverpool, but from all the theatres in the Merseyside boroughs.

G. DUDLEY WEST stated that contributions to the fund were suspended in 1932.

It was decided to ask each exhibitor in the Merseyside area to make an annual contribution of £1 1s. to build up the legal fund.

Damage to Kinemas

T. A. DAWSON, of the Cameo, Warrington, wrote to the secretary as follows:—

In Warrington the age-old problem of seat-slashing is at present causing us very serious concern.

At the Cameo, a theatre which was reseated fairly recently and which caters for a good middle-class audience, we have had quite an epidemic of destruction, and this has undoubtedly been done on Saturday afternoons by youngsters.

We have in one case satisfied ourselves that the culprit is one of a small gang of older schoolboys, but, as you know, corroborative evidence is very difficult to obtain, and where children are the culprits the police are always reluctant to take very strong measures.

I am sure that we have not been singled out for this unwelcome attention, and other Warrington exhibitors will no doubt be equally concerned.

I believe that one prominent Manchester exhibitor has considered it necessary to discontinue his Saturday matinées, but we should be very sorry indeed if we were forced to adopt this measure in Warrington.

I would be very glad if you could arrange to have this problem mentioned at the next North-Western branch meeting with a view, if possible, to some united action. The general opinion of managers seems to be that a slide on the screen does little more than encourage the people of weak mentality and delinquent juveniles who cause this wilful damage to kinema property.

As we have definite knowledge that so much of the damage is done by schoolchildren, I wonder if your committee would approve a suggestion that a circular letter be sent to the headmasters in the town, or, alternatively, that a letter be sent to the Director of Education for Warrington with a request that he would circularise his staffs.

What is the Solution?

In his reply, stating that he would bring the matter before the Branch, Mr. WEST said:—

With regard to your suggestion that a letter be sent to the Director of Education, I do not know whether this would be dangerous or not, as we have just received a letter from the Director of Education for Bootle asking whether the kinema proprietors could not get together with a view to banning children from matinées, owing to poor school attendances.

The CHAIRMAN: Warrington is only one town amongst hundreds where exhibitors are suffering.

L. EDWARDS thought that any patron who had been charged with damaging kinema property should be refused admission to theatres, quite apart from any penalty that the magistrates might impose. Seat slashers at his company's theatres were blacklisted.

Birch 'Em

W. EASTAWAY-SMITH: Offenders who are prosecuted should be birched. It is unfortunate that when juveniles are fined it is the fathers who have to pay. There should be sterner deterrents.

The CHAIRMAN said it was regrettable that the public warnings which had been given about causing damage had no effect. The matter was too serious to be treated lightly. The General Secretary of the C.E.A. had made a representation to the Home Office on the subject.

There's a terrific scrap in Marcel Hellman's new production THEY MET IN THE DARK, and here are James Mason, Edward Rigby and Alf Goddard having a go.

MOVE TO REOPEN JARROW THEATRE

Closed for Ten Years

Some little stir was occasioned in kinema circles when Alderman D. F. Riley pressed the Jarrow Rating and Valuation Committee to initiate action calculated to secure the reopening of the Theatre Royal, which has been closed for more than 10 years.

The Alderman's concern is not merely the loss of rates, but provision of adequate entertainment facilities in the town.

He did not suggest specifically that the theatre be translated into a kinema; but the public view was that he had film shows in mind. So far as can be ascertained, however, the prospects of any exhibitor taking the "bait" are not particularly bright.

Exhibitors Asked to Open Ballroom

Questions regarding the closing down of a ballroom over a kinema in Peel, Isle of Man, were asked by the Town Commissioners when application was made for the renewal of the certificate for the Pavilion Cinema and Ballroom. After agreeing to grant the certificate, a resolution was passed asking the directors to reconsider the desirability of opening the ballroom.

F. C. Caine said people were asking whether the Commissioners could not do something to get the ballroom open again, as charities were suffering badly and there was a real demand for dancing by young people and those in the Services.

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Continued from page 5

N. IRELAND AND FILM PRESERVATION

and draft a suitable reply for transmission to the Government, while Mr. BRYANS urged that a copy of the report be sent to the General Council for comment, so that the two could be incorporated. This was agreed to.

The Fox Agreement Again

Several members complained that 20th Century-Fox was not adhering to the agreement and still refused to book films in accordance with Clause 2. The Irish representative of the company, in reply to a letter from the secretary, said "As a purely business concern, it is the desire of this company to trade on a fair and equitable basis and on the lines of the agreement in all situations in Northern Ireland."

After several members had stated that Fox had refused to allow them to have double-feature programmes at an all-in percentage it was decided to write direct to the head office of the company for an explanation before taking the matter further.

Film Condition

There was a long debate on the condition of films report when the committee recommended that the report be accepted and a sub-committee appointed to go into further details.

JAMES CURRAN, while expressing thanks and appreciation of the George Lodge report, urged that the suggestions were not tackling the problem in the right way. He would abolish sound and projection engineers and look for a scheme which would see every chief projectionist his own engineer. He wanted to see projectionists properly trained and given their real status in the Industry.

Mr. FUREY supported Mr. Curran's views, and Mr. ELLISON declared that 75 per cent. of film damage was caused in renters' dumps.

Mr. M'MURRAY supported the idea of supervision and claimed that in small halls managers took no notice of any suggestions put before them by sound engineers.

J. D. RUSSELL claimed that service engineers had saved the Industry, while BEN BLOOMFIELD declared that ten years of headaches disappeared when he got a sound engineer.

THEO. FLIGELSTONE said that the report contained the germ of an excellent scheme. Renters, owing to war difficulties, were not able to carry out repairs on films, and the whole care now devolved on exhibitors.

LESLIE KNOPP, who has been connected with the C.E.A. in a consulting capacity, was welcomed by the Chairman, and said that in 1938 and 1939 there was a spate of damage in Southern England. Investigation revealed that 60 per cent. was due to damage done by operators, 25 per cent. by bad parts, etc., 10 per cent. in transport or by renters, and 5 per cent. undetermined.

The Lodge scheme would prove an insurance and an investment. The service engineer would also teach operators and attend to the condition of films.

JOHN CURRAN welcomed the report. It was the first time they had something that would do good. It was a step in the right direction.

BRIAN M'GUIGAN pointed out that the criticisms of the report were not incompatible with the report. Films were deteriorating too rapidly, too many films were being destroyed, and they were faced with a further reduction in material. They must face up to a serious situation.

Mr. LODGE, in reply, said that Mr. Curran's ideas could be embraced in the scheme.

It was unanimously decided that the scheme be adopted and submitted to a sub-committee immediately, and that the question of educating projectionists and supervision be included in the scheme. G. Lodge, James Curran, John Curran, D. Finney and T. J. Furey were appointed a sub-committee.

Full Report is on page 37.

Other Business

On the proposition of BEN BLOOMFIELD, it was decided to hold meetings in future on the second Tuesday in each month.

Permission was given for slides to be shown for a Netherlands Exhibition in Belfast.

Approval was given to a charity midnight matinée at Portrush, subject to 25 per cent. being given to the Northern Ireland Cinemas and Theatres Benevolent Fund.

Sympathy was expressed with Wm. Doherty, of the City Cinema, Londonderry, who had met with a serious accident.

Sam Smith, managing director of British Lion, hands over a cheque from the proceeds of TO-MORROW WE LIVE, to Allied War Charities. Left to Right, Col. Lagatinerie, S. W. Smith, Mrs. Henry Martin and producer George King

Oxford Bans Films on Good Friday.

The Oxford magistrates rejected an application made on March 9 by F. Winstanley on behalf of Associated British Cinemas (the Ritz, Regal, Super and Electra) for permission to open on Good Friday during the same hours as on Sundays.

The application was opposed on behalf of the Oxford churches by Mr. H. F. Galpin.

EXHIBITOR FINED

Obstruction at Maesteg

A Shirley Temple picture which attracted a huge crowd to the Regal, Maesteg (Glamorgan), led to John Lloyd Jones, manager, being fined £5 on March 11 for allowing obstruction. The Glamorgan Cinemas, Ltd., were fined £10 for aiding and abetting.

Police evidence was that between 130 and 150 people were standing on the ground floor and 37 standing behind the rear seats in the balcony. A large number of children was present.

For the defence, it was pointed out that the police visit was at the peak hour and people were allowed to go in and wait for seats as they became vacant.

Glamorgan Cinemas were also fined £1 and £1 costs for failing to fence properly the flywheel of an oil engine. The case was a sequel to an accident in October in which a sixteen-year-old employee was injured.

Merseyside's Oldest Exhibitor

His colleagues learned with deep regret of the death of Austin Durrans, manager of the Mayfair, Huyton, Liverpool, one of the oldest licensees on Merseyside.

Mr. Durrans was connected with kinemas controlled by the Appleton-Fortnam interests for a quarter of a century. In 1922 he opened Victory, Walton; in 1930, the Astoria, Walton, and in 1937 he opened the Mayfair, Huyton, a fine record of successful management. He was a keen worker for Trade and other charities and took a prominent part in St. John Ambulance work, a past-member of the North-Western C.E.A., and a prominent Freemason. "We mourn his loss and remember him for his faithful and devoted services," James A. Appleton told the *Kine*.

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ULSTER YOUTH AND CENSORSHIP

seeing that films objectionable on moral grounds are not exhibited to young persons is necessary, and this duty should be assigned to the permanent Youth Committee. (2) More attention should be paid to the provision of special kinematograph exhibitions for children. Efforts should be directed to the provision of a supply of suitable films.

PRESENTATION TO A.B.C. SUPERVISOR

Managers of the North London Area of the A.B.C. Circuit met on Sunday, to make a presentation to their late Supervisor, Jack Hart, who recently severed his connection with the Company.

The presentation of a wallet containing War Savings Certificates (to be changed for a more suitable present when luxury articles again become available) was made by J. Alexander, Manager of the Dominion, Harrow, on behalf of 46 Managers and Assistants, who had subscribed. Mr. Alexander expressed the feelings of all present when he stated his feeling of personal loss occasioned by Mr. Hart's departure. Their late Supervisor had endeared himself to all his managers by his unusually forthright character. Blunt and direct in all his dealings, Mr. Hart compelled respect. A disagreement with him was forgotten the instant it was resolved as man to man, and the next time you met him, he was ever more capably your mentor and ever more staunchly your friend.

Other managers spoke of the comradeship and harmony of the men who had worked under Mr. Hart; and a testimonial to this effect, inscribed on parchment and signed by all the managers present, will always remind its recipient of the affection and esteem in which he was held during his term as Supervisor of the North London Area.

Continued from page 3

C.M.A. DEMANDS "CLOSED SHOP"

likely that this clause will be accepted. The C.E.A. attitude has been that while employers are free to join, the Association will not become a recruiting organisation for a labour union.

Ten Pounds Minimum

Salaries are dealt with in Article Three which sets a manager's minimum salary as ten pounds a week and of an assistant as seven pounds ten shillings, following a year as trainee at six pounds per week. These are to be irrespective of any extra emoluments.

It is sought to provide also under the "charter" that when an assistant takes over control of the theatre for a period of two weeks or more during the absence of the manager, he shall receive the manager's salary.

Managers receiving more than the minimum not to be subject to a reduction.

Article Four relates to reimbursement of money expended on behalf of employers to establish or maintain goodwill.

A Fifty-Hour Week

A working week of fifty hours, with provision for time and a half up to six hours and double time beyond is proposed in Article Five, which also places Sunday work on a double-time basis.

Article Six seeks to ensure responsible assistance such as shall give the manager reasonable freedom during mealtimes and scheduled off-duty hours.

Termination of Employment

Notices to terminate employment are proposed in Article Seven as two weeks if less than one year's service; four weeks up to three years; three months over that period.

These notices are forfeitable in case of misdemeanour, but a right to exist of appeal to a Joint Conciliation Board.

Transfers to other kinemas not to be detrimental to the manager (except in cases of misdemeanour), and a case for removal to be paid by the employer when the transfer is at the employer's request.

Holidays

An annual holiday of two consecutive weeks is provided in Article Eight, when the service has begun some time during the previous year, and three consecutive weeks after ten years' service. In return for holidays worked, two three-day variations are proposed.

A series of notes attached to the charter states that it was not found practicable to incorporate in the document specific clauses dealing with those who return after war service, and superannuation.

C.M.A. at Nottingham.

A meeting of kinema managers in Nottingham and District was addressed by T. O'Brien, general secretary of the N.A.T.K.E. After discussion it was decided that a local branch of the Cinema Managers' Association be formed. A committee was set up to go into details.

"Mickey Mouse Club" Revival

The first Saturday in April will find Manager Nat Golding, of the Odeon, Blackheath, near Birmingham, recommencing his Children's Circle matinées which were so successful in pre-war days.

In his application to the Halesowen magistrates, Mr. Golding gave the assurance that only "U" films would be shown, and expressed his intention of reviving the "Mickey Mouse" Club.

EXHIBITOR HELP FOR "AID TO CHINA"

A LETTER was read to the General Council from Lady Cripps requesting the showing of a trailer, 90 ft. long and of one minute duration, thoughout the kinemas, on March 23 in aid of the United Aid to China Fund Flag Day.

It was unanimously agreed that this be shown.

A letter of thanks was received from the Ministry of Food for exhibitors' help in screening Food Flashes.

"'The Food Flash' is one of the most valuable channels of information open to the Ministry of Food, and our use of it has, as I appreciate, been dependent upon the patriotism of those exhibitors who have been asked to show the feature.

"I shall be most grateful if you could find the opportunity of expressing our thanks to these gallant people, not forgetting those exhibitors who show week by week the bulletin slides containing the latest information."

Film Stock Economy

The General Secretary reported that the committee appointed by the last General Council, in company with the representatives of the Newsreel Association and K.R.S., had had conferences with the Board of Trade on the subject of film stock economy, and matters were progressing satisfactorily, but the decisions were not yet sufficiently conclusive for a full statement to be made. The Board of Trade had, however, requested for further consultations a supervising committee of one representative and the secretary from each of the Newsreel Associations, K.R.S. and C.E.A.

It was agreed that W. J. Speakman should act.

Twenty-eight new members were duly balloted for and enrolled.

It was agreed that the next meeting be in London on April 14.

"HEARTBREAK HOUSE"

Donat Motion Stands Over

When the motion by Metro-Goldwyn-Mayer British Studios, Ltd., to restrain Robert Donat from appearing in a stage play was mentioned again to Mr. Justice Uthwatt in the Chancery Division on March 12, it was stated that the play was "Heartbreak House."

Meadway Productions, Ltd., are dedendants with Mr. Donat in the action, and his Lordship directed that the motion should stand over for another week.

Charles Harman, K.C., for the plaintiffs, said that Mr. Donat had a contract with his clients, who were considering evidence filed by the defendants. The dispute was a highly controversial and complicated one.

A Queue Point at Douglas

Because, it is alleged, queues forming for the Regal, Victoria Street, Douglas, Isle of Man, are interfering with the business of a nearby boarding-house, Mrs. Eunice Bowling, who owns the property and lets it to a tenant, has refused to pay the rates on her own residence in another part of Douglas.

In Douglas High Court it was stated that if her statements were true Mrs. Bowling had a common law right to proceed, and if she did not proceed it was her own fault.

The case was adjourned to the next Court, and Mrs. Bowling was given seven days to file a defence.

With only one dissentient, Market Harborough Urban Council decided in favour of Sunday opening.

Coun. John R. Poole presenting a cheque for £5816s. 9d. profits on the "China Fights" effort at the Synod Hall, to Rt. Hon. William Y. Darling, K.C.B., M.C., Lord Provost of Edinburgh

MANCHESTER POLICE REPORT

92 Kinemas

Sir John Maxwell, Chief Constable of Manchester, in his annual report, states that during the past year 4,869 visits of inspection were made by the police to places of public entertainment.

There are 101 premises in the city licensed under the Cinematograph Act, 1909, and of that number 92 are regularly used for commercial entertainment. Theatre licences for the public performance of stage plays and music-hall entertainment number 13.

Two persons were convicted for offences under the Cinematograph Act and five were convicted under the Theatres Act, 1843. In addition, two persons were convicted for aiding and abetting in the commission of offences.

Inspecting officers made 601 visits to film stores, repair and dispatch rooms registered under the Celluloid Cinematograph Films Act, 1922. There were 15 premises registered for the purpose.

York Youth Ask for S.O.

At a recent meeting of the York Council of Youth Organisation conference, the principal item of discussion was the feeling of youth in the city towards Sunday opening. A vote was taken amongst the representative members of organisations present and 65 per cent. present considered there should be unconditional Sunday opening.

This matter was raised because of the recent council rejection in York of the Watch Committee's recommendations to the proposed conditions of Sunday opening.

At the Youth Organisation conference it was not suggested that the Trade should be the losers in financial respects, but it was obvious that special concessions should be made to the Forces.

MIDLAND C.T.B.F.

Assets Now Exceed £14,000

In readiness for to-day's annual meeting at the Chamber of Commerce, members of the Birmingham and Midland Cinematograph Trade Benevolent Fund last weekend received copies of the balance sheet for the year ended December 31 last.

The fund now has assets totalling £14,627, including £13,066 as investments to its credit. This, of course, includes the capital reserve fund which is earmarked for the proposed Midland Convalescent Home scheme. The main items of income during the past year was "Proceeds of Sunday Entertainments and Special Cinema Sunday £2,204, and other subscriptions, etc., £1,051."

Of a total income of £4,431, £3,565 has been allocated to capital reserve account. On the expenditure side, grants and loans, less repayments, amounted to £499, and a donation of £250 was made to "Glebelands."

There was an excess of expenditure and allocation over income of £299, but this, as B. T. Davis (hon. sec.) explains, is due to the fact that income which in normal times would have been regarded as general income has been allocated to the capital reserve fund account.

WALLSEND FINE

Gangway Obstruction

The plea that he was an ex-soldier and kinema managing was new work to him was made by William Thompson Hall when he was summoned at Wallsend Police Court for failing to keep the gangways clear at the Queen's, Wallsend.

On behalf of Hall, it was stated that he had been wounded and captured, but managed to escape to our lines. Later, he was invalided out of the Army and awarded the M.M. As the result of a mistake, people got into the gangways.

He was fined £2, and the owners, the Mid-Tyne Cinemas Co., Ltd., were fined £10 for permitting the offence.

CINEMA CLUB ENTERS 25th YEAR

Annual Meeting

THE twenty-fourth annual meeting of the Cinema Club, Glasgow, was held last Friday, when, in the unavoidable absence of the President, H. J. Green, who had been detained in London on business, Past-President C. W. Beveridge occupied the chair.

There was an attendance of 40 members.

The secretary's report and financial statement, which showed the Club to be very healthy, was adopted.

Prince Bendon was unanimously re-elected honorary president of the Club, and on the proposition of Mr. Beveridge, C. A. Melville was elected president for the ensuing year. W. Kempsall was appointed vice-president.

Other appointments made were: James Archer, re-elected treasurer; W. Kempsell, secretary; and John R. Turner, auditor. Executive Committee: Mrs. E. H. A. Bostock, Mrs. J. Gilroy, R. Bennell, W. Bendon, Percy Gordon and R. Pennycook.

Mr. Melville, on taking over the chair, said he was proud to be president of the Cinema Club and that although times were difficult the Club was primarily for social reunion, and he hoped it would not be long before we would be back to better times. He would do his best to carry on the traditions of the Club. He paid tribute to the fine work done by their officials, and the thanks of the Club were expressed to H. J. Green for his untiring efforts in the chair during the past year, on the proposition of past-president John Healy.

The President explained that owing to the catering difficulties the question of future luncheons would require to be considered and this matter was left to the committee to go into and report.

Thanks were also expressed to Mrs. Girvan, of the Rhul, and her staff.

Salvage Effort

The Regal and Coliseum, Glasgow, were roped in to the new drive for Clydeside Scrap Rubber Salvage with two special shows last Sunday afternoon, at which, in addition to a picture programme, Jack Anthony, the well-known Scotch comedian, appeared at both houses.

"Nine Men" in Glasgow

The Scottish première of "Nine Men" was held in the Picture House last Sunday evening in aid of Glasgow *Evening News* Jock's Box Fund. Several of those responsible for the film travelled north for the occasion, including Michael Balcon, producer; Harry Watt, director; and Cavalcanti, the well-known director. Major Jack Lambert, Royal Scots Fusiliers, who is the star of the film, was also present, as was a fair representation of the men of his battalion.

A Double

Congratulations are being extended these days to Eddie Burns, of RKO-Radio, on his "double feature"—twins (boy and girl) arriving at the Burns' home on Sunday, March 7, and all are well.

GFD

The Silver F... with Bouqu...

Daily Sketch:
"We were positively dazzled by 'The Silver Fleet'"

Sunday Pictorial:
"This film is really 'it'... A picture you will remember long after the present war"

Daily Telegraph:
"'The Silver Fleet' is a rarity ... Its genuine unforced emotion, the vividness of its understatements, its honest, unflashy pictorial quality, and the dignity of its fundamental humanity"

Manchester Guardian:
"It is telling in its every shot, having been made by Michael Powell and Emeric Pressburger"

Daily Mirror:
"A deeply m...ng a... acted picture ...ich s... a big success

Reynolds News:
"Quite the be... of th... ance' films w... have...

Sunday Expres...
"Fresh, thrill... and... look at"

Evening Stand...:
"A persona... triu... Ralph Richard...n"

Evening News:
"Inspiring pic... patriotism"

Daily Herald:
"Exciting ...ntertainm...

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Daily Mail:
"Triumph for a blind actor . . . Esmond Knight is magnificent"

News of the World:
"A deeply impressive production"

Sunday Chronicle:
"This is a great picture"

Empire News:
"I cannot recommend this film too highly. You simply must not miss it"

Sunday Dispatch:
"Great entertainment, this"

Kinematograph Weekly:
"Excellent general booking"

A PRODUCTION OF
THE
ARCHERS

A QUARTER OF EVERY CONTRIBUTION GOES TO

HELP RUSSIA

Russia's need for medical aid is urgent and great. That is why the Red Cross & St. John is sending supplies to Russia as well as answering the ever-increasing appeal for extra care and comforts from our own wounded, sick and prisoners of war.

All workers are asked to give an *extra* penny-a-week to the Red Cross Penny-a-Week Fund. Every employer is asked to provide the facilities. That extra penny is such a little—but it does so much. Write for particulars to :—The Secretary, Red Cross Penny-a-Week Fund, 43, Bramshill, Eversley, near Basingstoke.

Support the RED CROSS PENNY-A-WEEK FUND

Red Cross & St. John Fund, registered under the War Charities Act, 1940

BUTCHER'S BIG MUSICAL HIT READY

"I'll Walk Beside You."

A PRODUCTION schedule, conceived and planned by F. W. Baker, Managing Director of Butcher's Film Service, in the darkest hours of this country's history, has reached its extremely successful conclusion now that "I'll Walk Beside You" is almost ready for presentation to the Trade.

This schedule includes "Variety Jubilee," which alone has more than justified the optimism and courage with which its inception was approached as well as rewarded the efforts of all who helped to surmount the innumerable difficulties which have beset film production during the last few months. Mr. Baker confidently predicts that "I'll Walk Beside You" will repeat the triumph scored by "Variety Jubilee" and, thus encouraged, he is now adding the finishing touches to his new production programme which promises to be the biggest ever embarked upon in the long and remarkably successful history of his company.

All Set for Shooting

At the Riverside Studios, Hammersmith, where Director Maclean Rogers is grooming his latest picture, "I'll Walk Beside You" for Trade show, preparations are in hand for the early production of "Somewhere in Civvies," the first of the new 1943/44 programme.

The Butcher policy of production based upon popular song hits is continued in "I'll Walk Beside You," a song without rival in the favour of the public of the present day.

As in their previous song pictures, Butcher's have built around the appealing and dramatic words a story embracing many tried and proven box-office angles, and told it to the accompaniment of the infinite charm of the haunting tune. It is a story of young people brought together at a concert at the Queen's Hall and of the love that springs into being, only to be wrecked as London's great concert hall itself has been. That it reaches a happy ending is inevitable, since no audience desires anything else, but in the meantime the manner in which the young couple tread their separate paths physically, but walk beside one another mentally promises unique entertainment. The girl devotes herself to the nursing of young children, which affords an opportunity to play up the sure-fire child appeal angle which Director Maclean Rogers has grasped with such avidity that for some time past fond mothers have been obliged to keep a watchful eye upon their offspring lest they be spirited away to Rogers' riverside lair or their tiny feet set on the thorny path that sometimes leads to Hollywood.

Outstanding Cast

Richard Bird, Lesley Brook and Percy Marmont head the cast, and some extremely big musical moments are provided by the London Symphony Orchestra, under the leadership of George Stratton and conducted by Percival Mackey. The brilliant tenor John McHugh is seen and heard to great advantage in the theme solo and other very popular ballads, and mass singing is provided by the St. David's Singers. The famous house of Feldman also contributes a new song hit, "Good-night, Little Man," specially written by Warren Hastings and Herbert Jordan.

Maureen O'Hara in THE BLACK SWAN (20th Fox) reviewed in this issue.

EIRE KINEMAS

Five Million Pounds Film Investment

Entertainment tax paid by kinemas amounted to about per annum, said Mr. McKew, lecturing on "selling Pictures" to a meeting of the Irish Film Society.

The film renters in Dublin paid £54.000 in film duties and £2,000 in censorship fees in 1942, while the cost of the distribution of films in Eire, including wages, was £75,000 per annum. That money stayed in the country, he added.

There were 260 kinemas and halls showing films, which represented one kinema for every 11,500 of the population.

The amount invested in kinemas was between £4,000,000 and £5,000,000.

Local Option at Sale

Protesting that acceptance of a military certificate was not justified and was an abuse of Defence Regulation 42B, the clergy of Sale, near Manchester, have influenced the Town Council to decline to allow Sunday kinemas.

In the first place, the certificate was granted by a squadron-leader, but this was rejected when it was ascertained that he was not a "competent military authority," his rank not being high enough. The officer commanding the West Lancashire district thereupon issued the certificate.

Eight hundred electors have sent written protests to the Town Council, which decided to work on the principle of local option, under the Sunday Entertainment Act, to call a town's meeting and if necessary take a poll of the electors.

Youths' Kinema Thefts

There was a sequel at Fleetwood on March 3 to a theft from Regent, Fleetwood, when a youth of 19 and two boys of 15 were charged with stealing £44 18s. All pleaded guilty and admitted stealing a further £25.

The elder boy was fined £3 and the other boys £2 each. It was stated £51 13s. of the money had been recovered.

SUNDAY LICENCE FOR SERVICE CLUBS

Unsuccessful C.E.A. Opposition

An application for a kinematograph licence for the proposed Birmingham Queensberry All-Services Club, to be opened in the old Tony's Ballroom, Hurst Street, was unsuccessfully opposed by the Birmingham and Midland branch of the C.E.A. at last Monday's (March 15) meeting of the Birmingham Public Entertainments Committee.

The company promoting the scheme for the establishment of a club for the Services, Civil Defence Workers and the Police asked for music, singing and dancing licences on weekdays from 4 p.m. to midnight and a Sunday kinematograph licence from 4 p.m. to 10 p.m. on each day.

Harry W. Weedon, Birmingham kinema architect, stated that the justices' requirements would be complied with. It was also stated that audiences would be limited to 375—the seating capacity.

C. H. Russ (chairman of the branch) explained that the opposition came from kinemas in the immediate vicinity of the proposed club, and was concerned with a question of principle.

The C.E.A. had a definite arrangement with the Army Council that kinema shows for troops should not be opened within a radius of two miles of an existing kinema, and that any such proposal should be treated on its merits after discussion by the Association. The club was actually only 70 yards away from the nearest kinema. Then there was also the question of the enormous shortage of films, and although it was intended to make use of old films, they contended that better use could be made of them by being screened in other parts of the country throughout the week, especially when big camps were waiting for installations for entertaining the troops. He thought a case had been made out for the use of only 16-millimetre films in such a club.

Mr. Scorer then stated that Sunday film shows would be strictly confined to the troops. After an adjournment the Chairman (J. S. H. Partridge) announced that all the licences would be granted. The kinematograph licence would be for 3 to 9 p.m. on Sundays only, when the audience must be limited to 300. No standing would be permitted, the front row of seats to be 15 ft. from the screen and no admission to be given to the public.

Midland Cinema Day Collections

The Birmingham Public Entertainments Committee on Monday granted permission for Birmingham kinemas to hold a "Cinema Day" on May 2 next in aid of the Midland C.T.B.F.

B. T. Davis (hon. sec.), in asking for a permit relaxing the general Sunday permit and also foregoing the usual charity contribution, explained that so far the managements of 19 kinemas had agreed to take part.

We recently had a call from **Lieut. R. N. Parrington-Jackson, R.N.V.R.,** who was for several years associated with the managerial side of the Odeon Circuit, his last appointment being at the Odeon, Bristol. He volunteered for the Navy two and a half years ago and served as a seaman on board H.M.S. *Prince of Wales* during the time of the *Bismark* action and Mr. Churchill's first visit to meet Mr. Roosevelt for the signing of the Atlantic Charter. Now as a commissioned officer he specialises in gunnery, and any of his friends who wish to renew touch with him may do so by addressing his letters c/o this office.

COMPANY NOTES AND NEWS

NEW PRIVATE COMPANIES

Warcing Productions, Ltd.—Registered February 23. Capital £1,000 in 1,000 shares of £1 each. Entertainment and kinema proprietors, etc. The directors are: Vincent J. H. Warcing, 20, Craven Gardens, S.W.19; Henry I. Cohen, 9, Barkston Gardens, S.W.5; Frank R. Whelan, 27, Old Bond Street, W.1, director of Beaumont Productions, Ltd. Regd. Office: Arcade House, 27, Old Bond Street, W.1

Frank Dey Entertainments, Ltd.—Registered March 3. Capital £5,000 in 5,000 shares of £1 each. Proprietors of theatres, kinemas, etc. The directors are: Frank W. Dey, Shalimar, Freiston Low Road, Fishtoft, Boston, organist; Herbert C. Senior, 154, Freiston Road, Boston, accountant; Leonard Baines, Garden House, London Road, Boston, solicitor's managing clerk. Solicitors: Grocock and Staniland, Boston.

Picture House (Glusburn), Ltd.—Registered March 2. Capital £4,000 in 4,000 shares of £1 each. To acquire the Cross Hills Picture House, Cross Hills, nr. Keighley, etc. The directors are: James H. Procter, Overdale, Cross Hills; Sarah Riddiough, Lyons Road, Eastburn, nr. Keighley. Solicitors: W. and G. Burr Sugden and Co., Keighley. Registered Office: Station Road, Cross Hills, nr. Keighley.

L. and S. Cinema, Ltd.—Registered March 2. Capital £100 in 100 shares of £1 each. Kinema proprietors, etc. Secretary: A. D. Cooper.

Dawn Trust, Ltd.—Registered March 3, as a company limited by guarantee without share capital. The original number of members is 25, each liable for £1 in the event of winding-up. Objects: To acquire the business (incorporated in 1937) of the same name, to promote religious, educational and cultural influence and value of motion picture films, etc. The directors are: Rev. Brian Hession (chairman and governing director) and Mary J. Hession, both of Holy Trinity Vicarage, Aylesbury, Bucks; Leslie M. Paterson, Fox Hill, Aylesbury, Bucks; Ernest G. Frost, solicitor, Warlingham, Surrey; Donald Sullivan, Beckenham; Martin Woodroffe, Nottingham. Solicitors: Ranger, Burton and Frost, W.C.2. Registered Office: Walton Street, Aylesbury, Bucks.

F.J.B. Theatres (Boscombe), Ltd.—Registered February 26. Capital £500 in 500 shares of £1 each. Kinema proprietors, etc. Fdk. J. Butterworth, of 1, Greestone Mount, Lincoln, is one of the first directors. Registered Office: Silver Street Chambers, Lincoln.

Zone Films, Ltd.—Registered March 5. Capital £100 in 100 shares of £1 each. Renters, film producers, etc. The permanent directors are: James A. Carter, 149, Latymer Court, Hammersmith, film producer; Germain Burger, 143, St. Margaret's Road, Twickenham, film producer.

INCREASES OF CAPITAL

G.M. Productions, Ltd., 19, Garrick Street, W.C.—The nominal capital has been increased by the addition of £50 in £1 shares beyond the registered capital of £150.

MORTGAGES AND CHARGES

Independent Pictures Corporation, Ltd., London, E.C.1.—Debenture dated February 18, 1943, to secure £2,500. Holder: D. Harris, Cricklewood, N.W.2.

Banbury Cinema, Ltd., Westminster Bank Chambers, Station Road, Harrow-on-the-Hill, Middlesex.—Mortgage and charge on Banbury Grand Theatre, Banbury, Oxon, dated February 24, 1943, to secure all moneys due or to become due from the company to Midland Bank, Ltd.

SATISFACTIONS

Erlesmere Cinemas, Ltd., River Plate House, E.C.2.—Satisfaction in full on December 16, 1942, of memorandum of deposit dated April 8, 1938. (Notice filed March 3, 1943.)

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	63/9	—
Assoc. Brit. Pic. Corp. 5/- Ord.	15/-	+ 1/1¼
,, 6% Pref.	25/-	—
,, 5% Debs.	£103	—
A.P.P.H. Ord.	19/6	+ -/4½
Brit. & Dom. Films £1 ..	3/7½	—
Brit. Lion Pref. Ord.	10/-	—
Capital Prov. News 5/- ..	4/-	—
Cine. Television Dfd. (-/6)	5/3	+ -/3½
Dufay-Chromex 5/- Ord.	4/1	—
Gaumont British Ord. 10/-	14/3	+ -/1½
,, "A" Ord.	6/8½	—
,, 5½% 1st Pref. ..	20/4½	+ -/3
,, 4½% New Debs. ..	£101	+ 10/-
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort Deb.	£102½	—
Mde. Tussaud 1/- Def. ..	1/6½	— -/1
,, £1 Prefd. Ord. ..	14/6	— -/6½
Moss Empires £1 Ord. ..	35/-	—
,, £1 Cum. Pref. ..	20/-	—
Odeon 5/- Ord.	16/3	+ -/4½
,, 6% Pref.	20/9	—
Odeon 5% Debs.	£103	—
P.C.T. 7½% Ptg. Pf. Ord.	20/6	+ 1/3
,, Cum. "A" Pref. £1	27/4½	—
,, Cum. "B" Pref. ..	28/-	— -/6
,, Const. 7% Pref. ..	26/-	— -/3
Sound City (Films) 6% Pref.	7/1½	—
Stoll Th. Corp.	10/6	+ -/6
Twentieth Cent. Ord. ..	1/3	—
Twentieth Cent. 6% Pref.	3/6	— -/1½
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	21/9	— -/9
,, 2nd Pref.	20/9	+ -/3
Scophony 5/- ord. ..	3/-	—

£1 shares unless otherwise stated.

DEBTOR'S KINEMA VENTURE

Newcastle-on-Tyne Failure

When Solomon Slesenger (47), of Hadrian Road, Newcastle-on-Tyre, appeared for his further examination at Newcastle Bankruptcy Court, Fenwick Hunman, trustee of the estate, made the statement: "I think his story is true. Really, he has been well plucked. He should not have been in business on his own account."

Slesenger, who had lately been in business as a warehouseman, stated at the previous hearing that his liabilities were expected to rank at £6,545 10s. 8d.; assets were £1,390 9s. 8d., and there was a deficiency of £5,155 1s. Causes of failure alleged were: Depreciation of stock and loss of trade, heavy overhead charges, loss over a kinema venture, bad debts and misappropriations by employees amounting to £8,000.

The Official Receiver said that just before the sitting of the court Slesenger should have brought him a petty cash book and two stock books, and that it was almost incredible that he could not give a more lucid explanation of the alleged misappropriations of £8,000.

He was seriously considering making an application for the examination to be adjourned *sine die*.

The Registrar said that would mean that Slesenger could not apply for his discharge.

The hearing was adjourned for two months.

"Flying Tigers" Release Date Fixed

The London release date of "Flying Tigers" has been set for March 29.

This early release date will permit Greater London's audiences to see the picture while the scenes which it depicts are still being re-enacted in the China war zone under the selfsame commander, General Chennault, who led the dare-devil "Flying Tigers."

INTEREST IN A.B.P.C.

Kinema Issues Firm

KINEMA shares as a whole were firm with particular interest in the ordinary shares of A.B.P.C., which rose sharply by 1s. 1½d. to 15s. 9d. Union Cinemas second preference were also slightly better at 20s. 9d., but the first preference lost part of the previous week's advance, falling 9d. to 21s. 9d.

Provincial Cinematograph Theatres preferred ordinary attracted attention, gaining 1s. 3d. at 29s. 6d., A.P.P.H. ordinary and Odeon ordinary were each 4½d. higher, at 19s. 6d. and 16s. 3d. respectively.

Cinema Television deferred met with enquiry, and rose 3¾d. to 5s. 3d., whilst Gaumont-British 1st preference were firm at 20s. 3½d., a gain of 3d., and the ordinary hardened to 14s. 3d.

Downward movements were fewer. Madam Tussauds preferred ordinary fell 5d. to 14s. 6d., and the deferred 1¾d. to 1s. 6¾d. Provincial Cinematograph Theatres "B" pref. at 28s., and P.C.T. Construction pref. at 26s., were from 3d. to 6d. lower.

A.B.P.C. Conversion Success

Holders of 87 per cent. of the 5 per cent. first mortgage debenture stock of the A.B.P.C. have accepted the company's offer to convert into the new 4½ per cent. first mortgage debenture stock.

Dealings are expected to commence in the new stock on the basis of £102 per cent., compared with the issue price of £101 per cent.

B. A. CAPITAL INCREASE

Now £470,000

British Acoustic Films, a subsidiary of the Gaumont-British Picture Corporation, has increased its nominal capital by £420,000 in £1 shares, to £470,000

British Acoustic Films was formed as a private company in 1925. The chairman is J. Arthur Rank.

The company covers a variety of interests in the film Industry, chief of which are the manufacture and supply of apparatus for recording and reproducing sound, sub-standard films and apparatus and sundry accessories.

The enlargement of capital now announced follows a statement by Mr. Rank to shareholders of Gaumont-British last November, when he said that steps were being taken to bring it within the subsidiary group of that corporation. It is now associated in the recent G.B.-Kalee, Ltd., set up.

STANLEY IRVING

Ready for Feature Production

Stanley Irving, director of many Government shorts, is now disengaged and hankering for a return to the feature side, in which he was busy for over 15 years—since the silent days, in fact—though he is certainly a very youthful studio veteran to look at.

As first assistant in such subjects as "Sanders of the River," "Dark Journey" and "The Drum," Irving's work needs no commendation on the score of experience. Indeed, I class him among the young men from whom our future directors are most likely to be recruited, and in these days his energies should not lack an early outlet.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Bells of Capistrano... ... (British Lion)—American.	73 min. (U)	Gene Autry, ... Smiley Burnette, Virginia Grey.	... Outdoor comedy musicale telling of rival rodeo outfits. Story conventional, but cast good, numbers tuneful and highlights spectacular.	**Good general programmer. Great for the kids.**
† Black Swan, The ... (20th Century-Fox)—American.	83 min. (A)	Tyrone Power, Maureen O'Hara, Laird Cregar.	... Swashbuckling adventure romance, vigorously adapted from Sabatini's best seller. Romance, fights and thrills realistic and acting excellent. Technicolor photography flawless.	**Excellent general booking. Should thrill the youngsters.**
***Dummy Talks, The ... (Anglo-American)—British.**	—	Jack Warner ... Claude Hulbert, Beryl Orde.	... Elaborate whodunnit murder mystery with a backstage setting. Stars good, atmosphere convincing and climax effective.	**Good novelty proposition for the industrial and provincial masses. Safe for youngsters.**
Everything Happens to Us (G.F.D.-Universal)—American.	61 min. (U)	The Ritz Brothers, ... Jane Frazee, Robert Paige.	Comedy drama with music, staged in a one-time ghost town. Songs, slapstick and romance add up to a popular, if familiar, brand of fare.	**Reliable support feature. Good for youngsters.**
***Happidrome ... ... (M-G-M)—British.**	88 min. (U)	Harry Korris, Robbie Vincent, Bunty Meadows.	... Cheery musical comedy extravaganza, based on the popular B.B.C. show. First half sketchy, concluding reels the real Happidrome.	**Worthwhile star and quota proposition for the industrials and youngsters.**
Hi, Buddy ... ... (G.F.D.-Universal)—American.	68 min. (U)	Dick Foran, ... Harriett Hilliard Robert Paige.	Musical comedy drama revolving around an East Side boys' club. Story slight but cast versatile and staging good.	**Good popular programmer. Good for youngsters.**
Man on America's Conscience, The (M-G-M)—American.	103 min. (U)	Van Heflin, ... Ruth Hussey, Lionel Barrymore.	... Large scale period melodrama, a biography of Andrew Johnson, the U.S. President. Characterisation magnificent and atmosphere flawless.	**Outstanding booking, particularly for high-class halls. Safe for the family.**
Money for Jam ... ... (G.F.D.-Universal)—American.	81 min. (U)	Bud Abbott, ... Lou Costello, Eugene Pallette.	... Spectacular comedy of the horse-racing fraternity based on a Damon Runyon story. Co-stars in capital form.	**Excellent comedy booking for all classes, family included.**
Off the Beaten Track ... (G.F.D.-Universal)—American.	60 min. (A)	The Ritz Brothers, ... Carol Bruce, Dick Foran.	Musical murder mystery burlesque with a barn theatre background. Story screwy, but star comedy team good.	**Attractive second for the industrials. Safe for youngsters.**
Secrets of the Underground (B. Lion Republic)—American.	71 min. (U)	John Hubbard, ... Virginia Grey, Lloyd Corrigan.	Exuberant murder mystery comedy melodrama. Story actionful, cast versatile and staging effective.	**Sound popular programmer. Nothing to harm youngsters.**
Shadow of a Doubt ... (G.F.D.-Universal)—American.	108 min. (A)	Teresa Wright, ... Joseph Cotten, Macdonald Carey.	Brilliant psychological thriller. Story clever, acting and direction superb and climax thrilling.	**Outstanding crime booking. Hardly suitable for youngsters.**
When Johnny Comes Marching Home. (G.F.D.-Universal)—American.	74 min. (U)	Allan Jones, ... Gloria Jean, Jane Frazee.	Refreshing comedy musicale with a new theme. Staging attractive and numbers tuneful.	**Good title and star musicale for the masses and family.**
***When We are Married ... (Anglo-American)—British.**	90 min. (U)	Sidney Howard, ... Lloyd Pearson, Lesley Brookes.	Piquant domestic comedy with strong Yorkshire accent, from Priestley's stage success. Story clever and feminine angle irresistible.	**Excellent comedy booking for all classes, the family included.**
Youth on Parade ... ... (B. Lion Republic)—American.	73 min. (U)	John Hubbard, ... Ruth Terry, Martha O'Driscoll.	Collegiate comedy musicale on stereotyped lines, but cast versatile, numbers good and staging colourful.	**Fair average programmer. Should appeal to youngsters.**

*** A British picture. † In Technicolor.**

REVIEWS FOR SHOWMEN

Money for Jam

General F.D.-Universal. American (U). Directed by Erle C. Kenton. Featuring Bud Abbott, Lou Costello and Eugène Pallette. 7,250 feet. Release not fixed.

SPECTACULAR horseracing comedy, based on Damon Runyon's "Princess O'Hara," telling how the joint owners of an ancient taxi raise the money to replace the horse of a kindly Irish cabman lost through the good-hearted foolishness of one of them. The author's inimitable characters and vernacular are frequently eclipsed by the delightful fooling and cross-talk of Bud Abbott and Lou Costello, but, although it is not unadulterated Damon Runyon, its blend of popular author and stars is grand, good-humoured, wholesome fun. Excellent, star-studded comedy booking for all classes.

Story.—Wilbur and Grover, joint owners of an ancient taxi, share a stand with King O'Hara, proprietor of a horse-drawn cab. King's horse, Finnigan, is given sweets by the good-hearted but thoughtless Wilbur and dies. Princess, O'Hara's small daughter, is heartbroken, and Wilbur and Grover promptly vow to replace the animal.

They win money in a gambling parlour, but lose it to a confidence man. Later, they learn that a horse is being given away at a racing stable. They are the first on the scene, but take "Tea Biscuit," a famous winner, by mistake. King is delighted with the gift, but all get a shock when the error is discovered and the police get active. Wilbur hurriedly tries to return the horse, but gets mixed up in a big race. Grover decides to back Wilbur's mount, but happily a twist puts him on the real winner. Big odds are paid and all ends well.

Acting.—Bud Abbott and Lou Costello score as Grover and Wilbur, but it is the latter who steals most of the laughs. Patsy O'Connor looks attractive and sings pleasantly as Princess O'Hara. Grace Macdonald and Leighton Noble make the most of the conventional love interest, and Eugène Pallette, Cecil Kellaway and Skemp Howard represent good types in direct support.

Production.—There are one or two obvious Damon Runyon gags—a restaurant sequence in which Wilbur is left with the bill, and some fast work in a betting parlour are examples—but for the most part the laughs, interspersed with appropriate song, come from the lively cross-talk and exuberant horseplay of Bud Abbott and Lou Costello. In other words, the picture is their pigeon and they make the most of it. The staging, needless to say, meets all demands. The final race track thrill is a great slapstick. Star values redouble a popular comedy certainty.

Points of Appeal.—Bright and lively story, great work by Bud Abbott and Lou Costello, good supporting types, smart dialogue, good staging and timing and big author and star values.

The Black Swan

20th Century-Fox. American (A). In Technicolor. Featuring Tyrone Power, Maureen O'Hara and Laird Cregar. 7,375 feet. Release not fixed.

BOLD, blustering period melodrama, vigorously adapted from Sabatini's swashbuckling romance, photographed in Technicolor. The tale, which deals principally with dark and daring deeds on the Spanish Main, has been neatly tailored to fit Tyrone Power's personality and histrionics. The modern idiom is, perhaps, a little disconcerting at first, but the experiment pays handsomely in the long run. As for the acting, both the leading and supporting players admirably fit their robust roles. Spectacle, too, plays a big part. The complete film is grand, immensely thrilling adventure entertainment. Excellent general booking, a star and subject certainty for the popular box-office.

Story.—Captain Henry Morgan, buccaneer, is made Governor of Jamaica by King Charles. Jamie Waring and Tommy Blue, his loyal henchman, swear to serve Morgan, but Captain Billy Leech, more evil buccaneer, denounces Morgan as a king's spy and returns to the sea and piracy.

Jamie falls in love with Margaret Denby, daughter of Lord Denby, the deposed Governor, but she scorns his advances. Roger Ingram, Margaret's foppish fiancé, secretly informs Leech of the dispositions of gold-laden British ships and he does the rest. Jamie is instructed by Morgan to go after Leech and his pirate fleet. He sets sail, but kidnaps Margaret rather than let Ingram have her. He eventually encounters Leech, but is outnumbered and is forced to pose as his enemy's friend. His deception causes Morgan to doubt him, but in the final battle he vanquishes Leech, vindicates himself in the eyes of Morgan and wins Margaret.

Acting.—Tyrone Power gives a strong, clean-cut portrayal as Jamie, Maureen O'Hara is most attractive as the hard-to-get Margaret, and Laird Cregar (who, incidentally, nearly steals the picture), Thomas Mitchell, George Sanders, George Zucco and Edward Ashley make a formidable supporting team.

Production.—Take a story with swashbuckling action, sustained punch, vigorous yet appealing romance, crisp comedy, thrilling spectacle, a breathtaking grand finale, interpret it through a cast with brains and acting ability, direct it with showmanship, decorate it with Technicolor and give it star and author values and what more can the popular box-office ask?

Points of Appeal.—Crowded, actionful story, treat 'em rough romantic angle, robust characterisation, picturesque settings, thrilling sea battles, Technicolor, big title and author values, and bigger star.

Everything Happens to Us

General F.D. - Universal. American (U). Directed by Harold Young. Featuring the Ritz Brothers, Jane Frazee and Robert Paige. 5,465 feet. Release not fixed.

COMEDY musicale of high jinks and gambling joints in a one-time ghost town that affords the Ritz Brothers ample opportunity to put over their special brand of fooling. How they and two girl friends bamboozle an unscrupulous gambler is told in an unpretentious mixture of slapstick, romance and music, the slight story relying entirely upon its generous trimmings to hold the interest and promote laughter during its handy footage. A popular brand of entertainment, a reliable supporting feature for the majority of audiences.

Story.—When their show closes the Three Merry Madcaps lose their jobs, and, together with Sunny and Madge, two young actresses, make for Hollywood. They start off in their derelict car, but later find themselves stranded and penniless in a one-time ghost town now experiencing a boom. They have no choice but to take over the job of cooks to a working men's canteen, and after a spot of bother Sunny and Madge put it on a paying basis. However, Terry Barton, a gambler, comes to town and Madge decides to go and work for him.

Sunny, who has fallen for Tommy Craig, the workmen's leader, stays on. Barton soon deprives the men of their wages, and Sunny conceives the idea of importing glamour girls from Hollywood as a counter-attraction. The success of her move brings Barton's thugs to wreck the place, but they are overpowered with laughing gas manufactured by Tommy. Madge returns to the club and all ends well.

Acting.—The Ritz Brothers work hard, and their constant fooling prevents the slight story from flagging. With bright comedy gags, song and dance, they keep the fun going and are ably assisted on the musical side by Jane Frazee, June Clyde and Robert Paige. Support is sound.

Production.—This is one of those irresponsible efforts with little in the way of a plot, but plenty to keep an audience amused. The laughing gas climax is ludicrous, but it is in step with the whole nonsensical affair. It should not be found wanting as an hour of wholesome slapstick.

Points of Appeal.—Tuneful numbers, bright comedy situations, feminine appeal and star values.

Youth on Parade

British Lion - Republic. American (U). Directed by Albert S. Rogell. Featuring John Hubbard, Ruth Terry and Martha O'Driscoll. 6,526 feet. Release not fixed.

ROWDY collegiate comedy musicale illustrating the complications which arise when a bunch of jitterbugs revolt against a "numbers instead of names" system invented by a young professor of psychology, and palm a mythical student on the unsuspecting author. There is not a bad idea behind the story, but, following a promising opening, it is soon crowded out by conventional hot rhythm. The whole affair is noisy rather than novel. Fair average programmer.

Story.—Gerald Payne, a shy yet attractive professor of psychology, introduces a system by which students are known by numbers instead of names. A jazz-mad group, headed by Bingo Brown and Sally Carlyle, hit back by creating a mythical student whom they name Patty Flynn and give the number seventy-nine. They see that Patty wins all prizes, but trouble starts when the professor and the dean demand to see the prodigy. To save their faces and prevent their annual musical play from being cancelled, they persuade Betty Reilly, an ambitious if vernacular Broadway trouper, to impersonate "Patty." There are a few more complications, but these, needless to say, are straightened out in good time, and the show goes on.

Acting.—Ruth Terry works tremendously hard in the dual rôle of Patty Flynn and Betty Reilly, but is a little lacking in restraint and experience. John Hubbard, Martha O'Driscoll and Tom Brown are the best of the supporting players.

Production.—The picture is quite well mounted, but, although it is a good job technically, has a number of bright tunes and strikes a serious note towards the finish with a lecture to youth on its responsibilities, it fails to escape from the conventional collegiate hot music formula. Its strongest appeal is to dance-music fans.

Points of Appeal.—Versatile cast, colourful staging, bright numbers, and intriguing title.

SAVE
YOUR
WASTE
PAPER

Secrets of the Underground

British Lion - Republic. American (U). Directed by William Morgan. Featuring John Hubbard, Virginia Grey and Lloyd Corrigan. 6,366 feet. Release not fixed.

EXUBERANT undercover murder mystery comedy melodrama concerning the "Thin Man" rivalry between a young public prosecutor turned detective and his inquisitive reporter girl friend. The tale is not particularly well interpreted by the supporting players, neither do its loud colours pattern into a neat or original design. Its hearty veneer, to say nothing of its good title, should see it through in industrial situations. Sound programmer for the "populars."

Story.—Paul Panois, famous French painter, is held prisoner in the barn headquarters of Maurice Vaughan, secret head of a gang counterfeiting American war stamps, and forced to co-operate with his country's enemies. He works under threat of danger to his daughter Marianne, but when he subsequently learns she is safe he tries to inform the authorities. He fails and is liquidated. His body is later found in a trunk.

P. Caldwallader Jones, a young public prosecutor, and Terry Parker, his reporter girl friend, then become rivals in an attempt to solve the mystery. There is another murder, but in the end Cadwallader not only rounds up Vaughan and his gang, but saves Terry's life.

Acting.—John Hubbard and Virginia Grey register as Cadwallader and Terry, but Lloyd Corrigan and Miles Mander are not too sure of their accents as Varghan and Panois. The rest are sound in a beefy sort of way.

Production.—The picture does not steer a straight course, but, in spite of the fact that it frequently dithers between murder mystery, spirited romance, espionage and slapstick, it is seldom dull. Its full-blooded exploitation of the serial technique, coupled with good staging and timing, establishes obvious mass and industrial appeal. It should please the kids.

Points of Appeal.—Fast and versatile action, hearty twists, attractive cast and good title.

Off the Beaten Track

General F.D. - Universal. American (A). Directed by Edward F. Cline. Featuring the Ritz Brothers, Carol Bruce and Dick Foran. 5,410 feet. Release not fixed.

MUSICAL murder mystery burlesque with a barn theatre background and espionage trimmings, telling of a third-rate comedy team's contribution to the discovery of a hidden enemy radio station. The serious side of the plot is a bit weak, but the energetic fooling of the Ritz Brothers, good staging and conventional musical trimmings level things up. It's quite good fun. Attractive second for most halls.

Story.—Joan Barry, a vaudeville entertainer, and Bill Edwards, her scientist boy friend, are joint owners of the Green Barn Playhouse, a small country theatre. Guest nights are featured, but two stars are mysteriously bumped off in succession. The detective in charge wants to reconstruct the crime and "The Three Jolly Jesters," a third-rate comedy team, are kidded to appear. They duly perform, and, by a stroke of luck, eventually prove a match for the killer, who turns out to be the band's piccolo player. The murderer then discloses that he and other enemy agents have been using the barn as a secret radio station.

Acting.—The Ritz Brothers put over their burlesque act effectively as the Three Jolly Jesters, and Carol Bruce, Dick Foran and William Demarest are adequate in support.

Production.—The "who dunnit" espionage plot is not particularly ingenious, but it, nevertheless, acts as a good excuse to get the star comedy team going. They do the rest—and how!

Points of Appeal.—Exuberant fooling of the Ritz Brothers, good staging, convenient footage and star values.

Continued on page 24

SIX SMASH H

A RENE CLAIR BOX-OFFICE CLEAN-UP

VERONICA LAKE **FREDRIC MARCH**

in

"I MARRIED A WITCH"

with

Robert Benchley **Susan Hayward**

Cecil Kellaway

A Rene Clair Production
Directed by RENE CLAIR

Trade Show:

STUDIO ONE, FRIDAY, MARCH 19, 11 a.m.

THE MUSICAL OF ALL MUSICALS

Charles R. Rogers presents

"HELLO BEAUTIFUL"

starring

CAROLE LANDIS **GEORGE MURPHY** **ANNE SHIRLEY**

Introducing the singing star of Jack Benny's Radio Programme DENNIS DAY

and the Powers streamlined beauties

BENNY GOODMAN and his Orchestra

Trade Show:

STUDIO ONE, WEDNESDAY, MAR. 31, 11 a.m.

I
WI ERS

UNITED ARTISTS

BUILD UP YOUR

"ALGIERS" WITH CHARLES BOYER

ITS from the HOUSE of BIG FILMS

ANOTHER WINNER FROM EALING STUDIOS

TOMMY TRINDER

in

"THE BELLS GO DOWN"

with

JAMES MASON

Produced by
MICHAEL BALCON

Directed by
BASIL DEARDEN

Trade Show:
Date to be announced

THE COMEDY SURPRISE OF THE SEASON

The Cinema Guild presents

RAY MILLAND

PAULETTE GODDARD

in

"THE CRYSTAL BALL"

with

William Bendix Gladys George
Virginia Fields

Directed by Elliott Nugent

Trade Show:
STUDIO ONE, TUESDAY, MARCH 30, 11 a.m.

A FRESH AND FURIOUS FROLIC

The Cinema Guild presents

"YOUNG AND WILLING"

starring

William Holden Susan Hayward
Eddie Bracken Robert Benchley

Produced and Directed by
Edward H. Griffith

Trade Show:
STUDIO ONE, WEDNESDAY, MAR. 24, 11 a.m.

A THRILL-A-MINUTE JUNGLE SENSATION

FRANK (Bring 'Em Back Alive) BUCK

presents

"JACARÉ"

Killer of the Amazon

with

James M. Donnaldson and Miguel Rojinsky

A Mayfair Production

Trade Show:
STUDIO ONE, TUESDAY, MARCH 23, 11 a.m.

BUSINESS THE UA WAY

ER HEDY LEMARR HAS BROKEN ALL WEST END RECORDS FOR A RE-ISSUE WITH THE LONGEST RUN

Continued from page 21

The Dummy Talks

Anglo-American. British (A). Directed by Oswald Mitchell. Featuring Jack Warner, Claude Hulbert and Beryl Orde. 7,470 *feet. Release not fixed.*

ELABORATE "who dunnit" murder mystery melodrama, set backstage of a typically English music-hall during the featuring of B.B.C. popular vaudeville stars. The story, which solves the riddle of the killing of a particularly unpleasant ventriloquist, will not keep an experienced audience guessing long, but the combination of variety and mystery is responsible for an effective alternation of laughs and thrills. Moreover, its many big names are in themselves a powerful box-office attraction. Good novelty proposition for the industrial and provincial masses.

Story.—Piers Harriman, a special investigator, goes to the Empire to follow up clues in a banknote forgery case. He takes a box, and, for a time, sits back and enjoys Jack Warner, Beryl Orde and other first-class acts. Meanwhile, Victor Harbord, an asinine special constable in love with one of the girls, roams behind the scenes.

Russell Warren, a ventriloquist who is blackmailing Jimmy Royce, brother of Peggy, a crooner, causes trouble in the wings and is later mysteriously bumped off. Peggy is the most obvious suspect, but Harriman, now well on the job, suspects all in turn. Finally, he gets Marvello, the mind reader, to stage a séance in Warren's dressing-room. A midget is substituted for Warren's dummy, and when the "dummy" talks the real culprit unsuspectingly replies.

Acting.—Jack Warner has an agreeable screen presence and puts his numbers over well. Claude Hulbert is amusing as the asinine Victor, and Beryl Orde, Manning Whiley, G. H. Mulcaster and Charles Carson also fit adequately into the picture in direct support.

Production.—It would not be quite accurate to say that variety never gets in the way of the development of the crime theme, and other times when vaudeville appears to suffer irritating straight play interruptions, but although each department occasionally poaches on the other's preserves, the general effect, the overall picture, is both exciting and effective. The stars, with their ready-made audiences, further increase the prospects of a sound British novelty attraction.

Points of Appeal.—Popular crime angle, colourful staging, effective climax, big star values, obvious exploitation angles and intriguing title.

Happidrome

M-G-M. British (U). Directed by Phil Brandon. Featuring Harry Korris, Robbie Vincent and Bunty Meadows. 7,895 *feet. Release not fixed.*

HAPPY - GO - LUCKY musical comedy extravaganza based on the popular B.B.C. show and West End stage success. The first half is slow and haphazard, but luckily the entertainment takes a turn for the better in the last three reels. These, representing the real "Happidrome," with its obvious title and star values convert it into a potential box-office turn-up for the smaller provincial and suburban halls. Worthwhile quota gamble for the sticks.

Story.—Lovejoy, an old-time tragedian; Enoch, an irresponsible printer's boy; and Ramsbottom, a livewire from the city, get together to put on a play. Lovejoy features himself as Nero, but he, Bunty, a stage-struck youngster, and Enoch unconsciously burlesque the show. Mr. Mossupp, Bunty's wealthy father, sees possibilities in the burlesque and finances it. It is a success, variety is added and "Happidrome" is born.

Acting.—Harry Korris, Robbie Vincent and Cecil Frederick runs true to form as Mr. Lovejoy, Enoch and Ramsbottom, and Bunty Meadows is a versatile and engaging Bunty. There is a sound supporting cast, as well as first-class turns, including Hutch and the Cairoli Brothers, two clever clowns.

Production.—Preliminaries are weak and the Nero burlesque is painfully protracted, but things definitely look up when, at long last, Mr. Mossupp decides to back Mr. Lovejoy. The result of the transaction is the real "Happidrome," with its inimitable cross-talk between Mr. Lovejoy, Enoch and Ramsbottom, lively sketches and all-star turns. The bright last half an hour is not only worth all the rest put together, but the justification for the box-office title.

Points of Appeal.—Bright revue section, good staging, well-publicised comedy team, box-office title, quota ticket and star values.

Bells of Capistrano

British Lion. American (U). Directed by William Morgan. Featuring Gene Autry, Smiley Burnette and Virginia Grey. 6,543 *feet. Release not fixed.*

OUTDOOR dramatic comedy musicale, Gene Autry's latest and last until after the war, telling of rivalry between two rodeo outfits, one owned by a girl and the other by an arch-villain. The tale is not quickly off the mark, neither does it run on other than orthodox lines, but its musical trimmings are pleasing, its big fire climax is impressive, and its patriotic grand finale is in the fashion. Its many good points, together with its obvious star values, enable it to be marked down as sound entertainment for industrial and juvenile audiences. Good general programmer.

Story.—The World Wide Rodeo Show, owned by pretty Jennifer Benton, and the John Brothers Rodeo, controlled by unscrupulous Stag Johnson, are bitter rivals. Stag hopes to buy out World Wide and marry Jennifer, but Pa and Ma McCracken, Jennifer's guardians, are against both propositions. Gene Autry joins World Wide and increases its takings, but Stag replies by setting fire to the equipment. Pa is seriously hurt, but just as their chances of securing the contract for the annual Capistrano festival and Madison Square Garden look remote Gene plays his hand. Needless to say, he takes good care of Stag and marries Jennifer.

Acting. — Gene Autry gives a characteristically versatile performance, Morgan Conway makes a good villain as Stag, and Virginia Grey is adequate as Jennifer. Smiley Burnette, Lucien Littlefield and Claire DuBrey also register in support.

Production.—The gathering of the threads takes more time than is absolutely necessary, but when once Gene and Stag get to grips drama, comedy, spectacle and song are vigorously alternated. Picturesque scenery supplies the necessary touch of colour. Star values round off robust and refreshing outdoor fare.

Points of Appeal.—Crowded, if conventional story, popular numbers, lively comedy interludes, good staging and big star values.

When We Are Married

Anglo-American. British (U). Directed by Lance Comfort. Featuring Sidney Howard, Lloyd Pearson and Lesley Brooks. 8,700 *feet. Release not fixed.*

PIQUANT and pungent domestic comedy, with a strong Yorkshire accent, smoothly and accurately adapted from J. B. Priestley's stage success. The story describes the complications which arise when three chapel-going couples hear during their silver wedding celebrations that they were not legally married, but it wisely strikes a tender note of propriety at its showmanlike close. The casting and atmosphere are flawless, and each helps to extract the full flavour from the many human situations. The women will, if possible, laugh even more heartily than the men. Excellent British comedy booking.

Story.—Gerald Forbes, a newly appointed organist at a Yorkshire chapel, is considered too young and good looking for the position by Ald. Joe Helliwell, uncle and guardian of Nancy Holmes, to whom Gerald is secretly engaged. Gerald and Nancy realise that Helliwell will never consent to their marriage and look for a way to force him. Later, Gerald discovers that Helliwell and his two cronies, Albert Parker and Herbert Soppitt, were married on the same day, but by an unauthorised parson. He promptly tells all three of their misfortune during their silver wedding celebrations. The varied repercussions which, needless to say, have a happy culmination, provide the mainspring of the fun.

Acting.—Lloyd Pearson, Raymond Huntley and Ernest Butcher are excellent as Gerald, Albert and Herbert, and Olga Lindo, Mabel Coleridge and Marian Spencer are equally good as the wives. Other clever cameos come from Sidney Howard, Marjorie Rhodes and Patricia Hayes.

Production.—The play speculates on the conduct of three middle-aged married couples who are suddenly and unexpectedly told they are free, and their varied reactions to the startling information are expressed in human drama and crisp comedy. Of course, everything is proved to be straight and above board at the end, but before this audience will learn a lot and chuckle more. The Yorkshire flavour and period settings—the time is the early 1900's—effectively round off a comedy that is refreshingly British and indubitably box office. Its irresistible feminine angle alone makes it a certainty.

Points of Appeal.—Clever story, neat, amusing and human situations, excellent characterisation, attractive cast and good title.

Hi, Buddy

General F.D.-Universal. American (U). Directed by Harold Young. Featuring Dick Foran, Harriet Hilliard and Robert Paige. 6,119 *feet. Release not fixed.*

MUSICAL comedy drama, illustrating the complications which arise when a variety agent appropriates money intended for the maintenance of an "East Side" boys' club. The story, which is homely rather than original, is handled with showmanship by the experienced director, and competently portrayed by a versatile and attractive adult and juvenile cast. The staging, too, is first class and the numbers are tuneful. Just the stuff for the average double bill. Good popular programmer.

Story.—The "Hi, Buddy," an East Side boys' club, is in financial difficulties through the war. Johnny Blake, a young fireman, is friendly with Tim Martin, the small president of the club, and Mary Parker, the attractive secretary, and takes a job with Gloria Bradley's radio band to keep things going. Every week he posts part of his salary to Mary, but Downbeat Collins, his unscrupulous booking agent, intercepts his letters and sticks to the money.

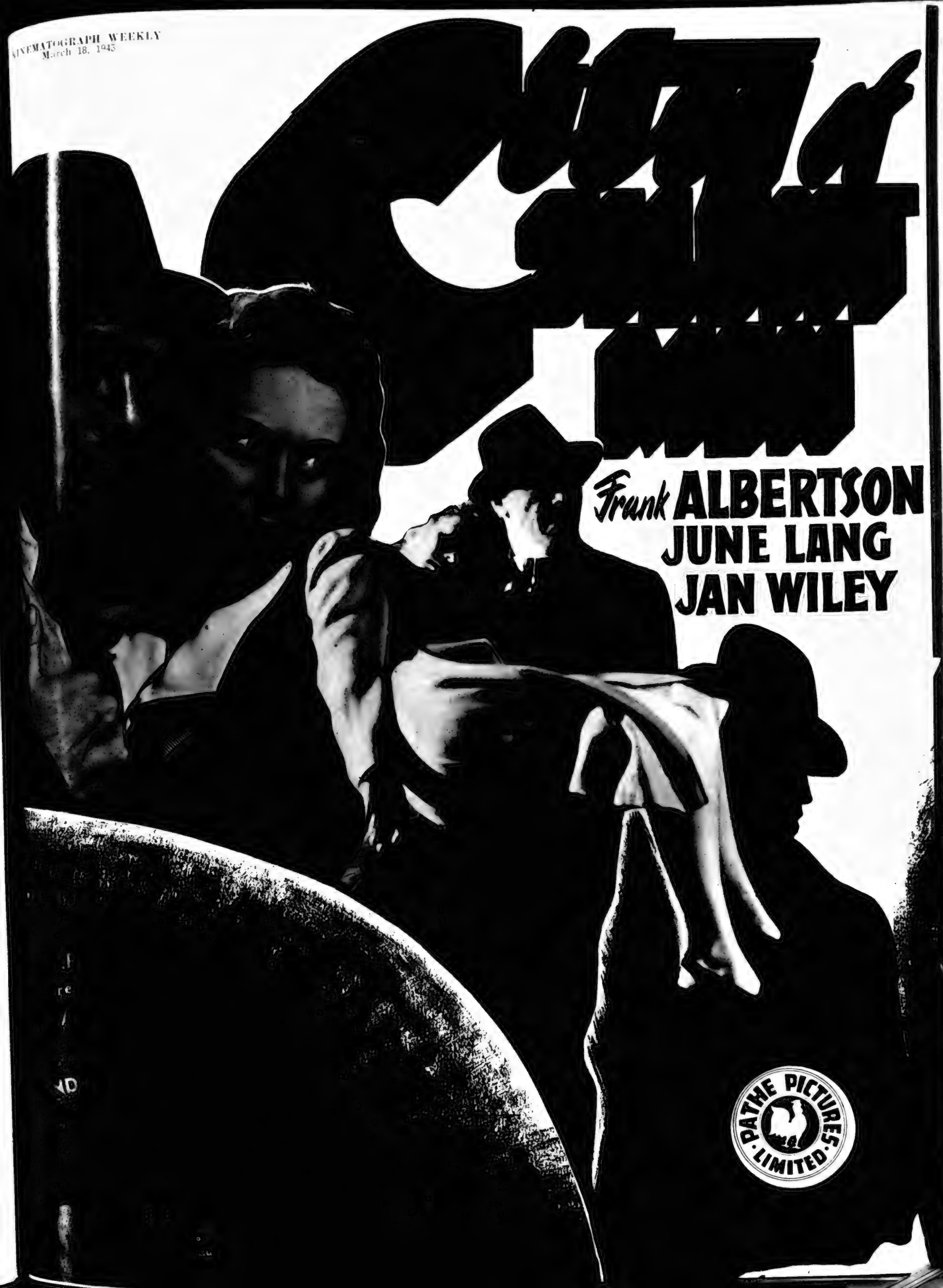
Soon Tim, Mary and Dave, one of Johnny's old buddies and now a private in the army, think that Johnny has let them down. Dave then persuades his colonel to let him put on an all-Services benefit show for the club, but Johnny finds Collins out in time to clear himself, make recompense, join up and appear at the gala benefit.

Acting.—Robert Paige has not a great deal of personality, but he acts adequately and sings pleasantly as Johnny; Harriet Hilliard and Marjorie Lord are effective in contrast as Gloria and Mary; Bobs Watson leaves nothing to chance as Tim, and Gus Schilling is well cast as the unscrupulous Collins.

Production.—The picture, which is part East Side kids' comedy melodrama and part patriotic musicale, is responsible for a pleasing alternation of sentiment and song, and this, in turn, paves the way to an exuberant all-American Services grand finale. The ending could, perhaps, be trimmed to advantage, but apart from a pardonable gush of national sentiment, the whole is agreeable comedy musicale.

Points of Appeal.—Agreeable plot, versatile cast, good staging, tuneful numbers and convenient footage.

Continued on page 29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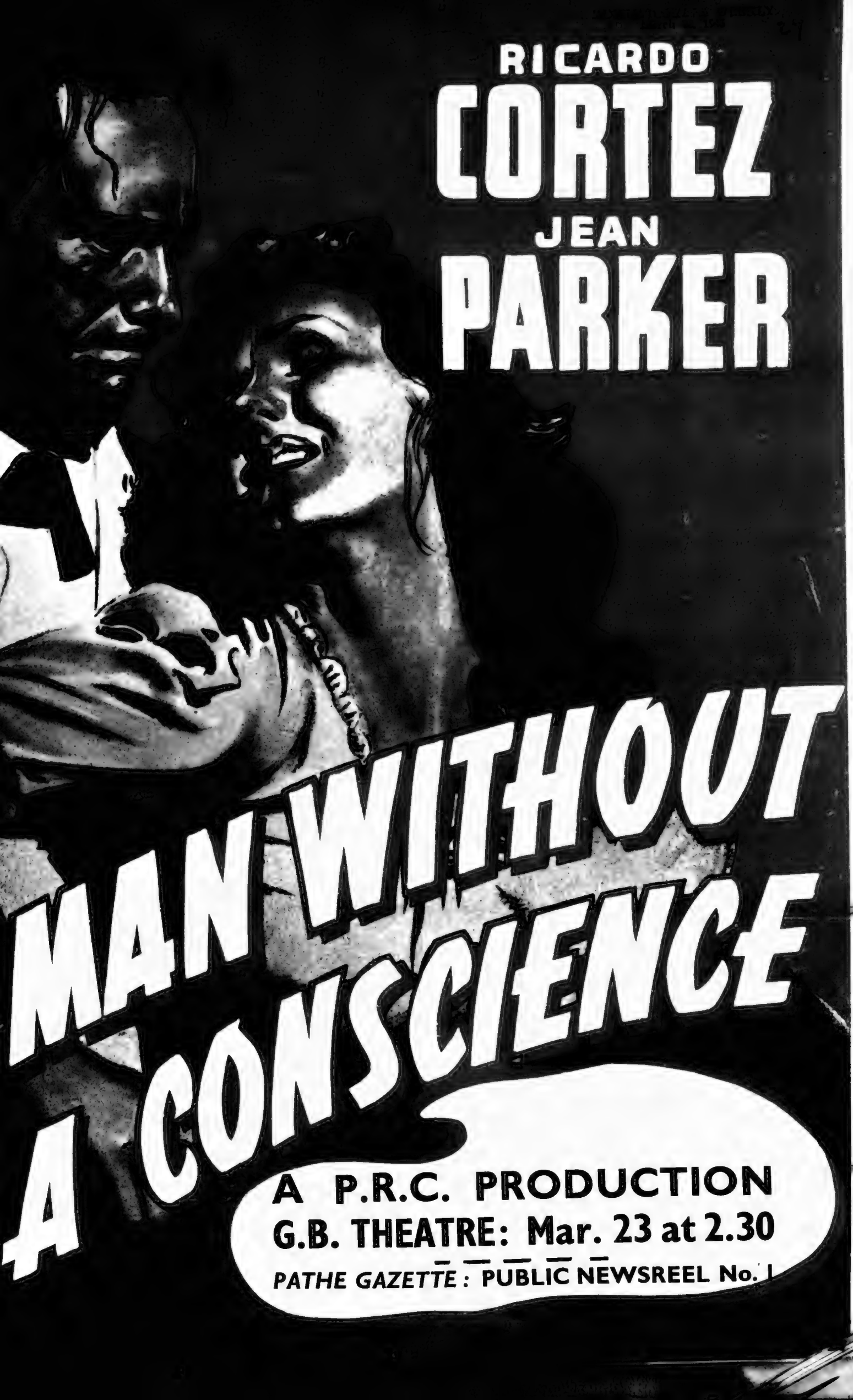
RICARDO
CORTEZ
JEAN
PARKER
A MAN WITHOUT A CONSCIENCE
A P.R.C. PRODUCTION
G.B. THEATRE: Mar. 23 at 2.30
PATHE GAZETTE: PUBLIC NEWSREEL No. 1
R

The EAST SIDE Kids in 'Neath BROOKLYN BRIDGE

featuring

NOAH BEERY JR.
MARC LAWRENCE
ANNE GILLIS

MONOGRAM PC PICTURES

A MONOGRAM ATTRACTION

+ + +

TRADE SHOW THEATRE

HOUSE)

MARCH 24

PATHE PICTURES LIMITED

Continued from page 24

Shadow of a Doubt

General F.D.-Universal. American (A). Directed by Alfred Hitchcock. Featuring Teresa Wright, Joseph Cotten and Macdonald Carey. 9,715 feet. Release not fixed.

BRILLIANT psychological thriller with a domestic setting describing a stealthy and relentless battle of wits between a ruthless killer and his sensitive and intuitive niece whom he cajoles, threatens and finally attempts to destroy when he realises she knows too much. True to tradition, the killer finally gets his just deserts, but before he does, Hitchcock, the director, makes tremendous play of the strange affinity existing between the two central characters. He is supported in his subtle handling of the exciting plot by a fine cast, a clever script and exceptional technical resources.

Outstanding macabre entertainment, a polished spine chiller with a particular appeal to intelligent audiences.

Story.—Charles Oakley, a calculating murderer, kills and robs three wealthy widows. The police get inquisitive and he decides to hide in the home of his married sister, Emma Newton. Emma's elder daughter is named Charlie after her Uncle Charles, and she warmly welcomes the new arrival. He returns her affection, but a strange telepathy slowly but surely causes her to realise that her uncle is the wanted murderer.

Jack Graham and Fred Sanders, two detectives, shadow Charles, and Charlie falls in love with Jack and Jack with her. Later, another suspect is killed in circumstances that lead the police to believe that he was the murderer they had been seeking. Nevertheless, Charlie knows better, and Charles, conscious of the fact that he will never be at ease while his secret is shared by another, plots to get rid of her. He makes three attempts on her life, but the last brings about his own end. His secret is well kept from his trusting sister Emma, and he is given a swell funeral.

Acting.—Joseph Cotten gives a magnificent performance as the evil, callous Charles, and Teresa Wright is equally good in the emotionally exacting rôle of Charlie. There are many skilfully drawn supporting cameos.

Production.—The story, which makes a powerful appeal to the imagination, does not resort to physical violence until the last couple of reels. For the most part its tension and superb moments of suspense lie in the cleverness with which the director builds up, or rather reads, character and promotes atmosphere. The strange telepathy between Charlie and Charles stimulates the sinister and significant action, while the many flawless individual character cameos, clever technical touches and, last but not least, artistic photography and musical score, firmly underline each salient and eerie move. The final destruction of the villain is a great thrill. The whole is masterly macabre, crowned with showmanlike satire.

Points of Appeal.—Clever, holding story, brilliant acting, clever direction, big thrills, intriguing title, and director and star values.

The Man on America's Conscience

M-G-M. American (U). Directed by William Dieterle. Featuring Van Heflin, Lionel Barrymore and Ruth Hussey. 9,301 feet. Release not fixed.

LARGE-SCALE period melodrama built around the stormy career of Andrew Johnson, Abraham Lincoln's successor and the first President of the United States to be impeached. The full-length portrait of the politician who put principles before party, yet left a bad name by his taste for liquor, is given powerful, telling and arresting perspective by the stars, supporting players and director. Furthermore, both its crowded historical background and rich rhetoric are authentic.

It's magnificent screen biography, but it remains to be seen whether there is a market for such a subject, and whether its star values will counteract its unshowmanlike title. Outstanding out-of-the-rut booking, particularly for good and high-class halls.

Story.—Andrew Johnson, an illiterate tailor's apprentice, makes for Tennessee and is educated by Eliza McCardle, a cultured young woman who eventually becomes his wife. He dedicates his life to the underdog, and, following the Civil War, is elected vice-president. He becomes president on Lincoln's assassination, but crosses swords with Thaddeus Stevens, the staunch but not too scrupulous Abolitionist.

Johnson sticks to his guns, but is impeached on a technicality and has to face trial in Congress. Johnson's enemies make particular play of his addiction to drink, but he puts up a magnificent defence and is finally acquitted and vindicated by the odd vote. When his tenure ends he returns to Congress as representative of Tennessee.

Acting.—Van Heflin gives a fine portrayal as the high-principled but drink-addicted Andrew Johnson: Lionel Barrymore contributes one of his best performances as Thaddeus Stevens, and Ruth Hussey is appealing, and ages gracefully as Eliza. All the supporting roles are admirably filled.

Production.—The picture obviously contains a little whitewash here and there, but it, nevertheless, vividly illustrates, through biography, the heated partisanship that existed between the North and South before, during, and immediately following the American Civil War. Further, it rises to superb dramatic heights during the culminating trial sequence. We can, in fact, see no flaw except that from a showman's angle. Andrew Johnson means much less to British kinema fans than Andrew Hardy, a truth, unfortunately, that cannot be ignored.

Points of Appeal.—Powerful, compelling and inspiring real-life story, big moments of drama, magnificent characterisation, flawless atmosphere and big star values.

When Johnny Comes Marching Home

General F.D. American (U). Directed by Charles Lamont. Featuring Allan Jones, Gloria Jean and Jane Frazee. 6,634 feet. Release not fixed.

REFRESHING novelty comedy musicale, turning on an over-fêted war hero's strenuous attempts to keep out of the limelight. The tale does not aspire to great ingenuity, but the cast is both agreeable and settings are bright. Its topical and tuneful façade and happy sentiment are its open sesame to popular approbation. Very good title and star musicale for the masses and family.

Story.—Johnny Kovacs, a war hero, is sick of being fêted by Society and petted by Diana Wellman, a heiress, and hides in a theatrical boarding house. A singer in peace time, Johnny is known in professional circles only by his stage name. Rooming in the same house are three talented youngsters—Marilyn, Frankie and Dustry—and Marilyn's sister Joyce, who croons with a dance band. Johnny falls in love with Joyce, but when the police start looking for the lost hero the youngsters think he is a deserter and complications arise. These, in the process of time, pave the way to a happy and spectacular patriotic grand finale.

Acting.—Allan Jones, Gloria Jean and Jane Frazee take good care of the vocal department, and Donald O'Connor and Peggy Ryan put themselves well and truly over as the supporting comedy team. Phil Spitalny and his Ladies' Orchestra and the Four Step Brothers, a clever dance act, are the pick of the turns.

Production.—The various departments of the entertainment, its refreshingly naive story, its good comedy team, popular romantic angle, tuneful songs and clever individual acts, smoothly fashion into an attractive and colourful whole. The climax is exuberant flag-wagging, but showmanlike just the same.

Points of Appeal.—Happy, light-hearted story, versatile and attractive cast, good staging, tuneful numbers and attractive title.

SHORTS OF THE WEEK REVIEWED

BRITISH LION

**THE FIGHTING SPIRIT OF FRANCE. British (U). 820 feet. Release not fixed.*—The achievements of the Fighting French on land, sea and in the air from Dunkirk until the hoisting of the French Tricolor in the Italian Tripolitanian towns, meanwhile covering the marvellous trek of the French Colonial troops, inspections by H.M. George VI, General de Gaulle, and other generals. A fine tribute to those who have banded themselves together to fight for the confusion of the Axis. Produced by Maxime Jacques de Caderet with commentary by John Snagg.

COLUMBIA

COMMUNITY SING No. 53. American (U). 861 feet. Release not fixed.—Screen sing-song introducing tuneful but not particularly well-known South American songs. Presentation, showmanlike and technical qualities good. Sound novelty fill-up.

MATRI-PHONY. American (U). Featuring the Three Stooges. 1,542 feet. Release not fixed.—Slapstick comedy burlesque telling of fun, games and female impersonation in ancient Rome. Humour crude and frequently vulgar. Comedy fill-up mainly for tough industrial situations.

WHAT MAKES LIZZY DIZZY? American (U). Featuring Harry Langdon and Elsie Ames. 1,520 feet. Release not fixed.—Exuberant but obvious knockabout comedy set in a laundry and bowling alley. Very moderate slapstick fill-up.

G.F.D.

HOT AIR. British (U). 1,578 feet. Release not fixed. — Exceedingly interesting short describing how the weather is controlled by air currents. Treatment clear and comprehensive, commentary smooth and photography clever. Very good general fill-up.

MAN AGAINST MOUNTAIN. British (U). 1,634 feet. Release not fixed.—Interest featurette showing the ingenious steps taken to encourage agriculture in the stern and wild Highlands of Scotland. Editing and continuity smooth and photography good. Very good general fill-up.

PARAMOUNT

HEDDA HOPPER'S HOLLYWOOD No. 6. American (U). 816 feet. Release date April 12.—Maintains the standard of preceding Hedda's shorts. This time, popular stars are at Mary Pickford's home, where a charity fête is in progress and present-day film beauties parade in fashions of 40 years back. Bright and popular.

AT THE DOG SHOW (Speaking of Animals). American (U). 798 feet. Release date April 19.—All the interest of the dog show with close-ups of champions, plus comedy, where pampered pets reply for themselves in voices ranging from the boy soprano to Flotsam's bass. Combination of dog knowledge and amusement.

20th CENTURY-FOX

SPIRIT O' BURNS. British (U). Two reels. Release not fixed. — Widgey Newman travelogue illustrating a visit to famous Scottish beauty spots and landmarks and the birthplaces of Scotland's most illustrious sons. Blending of history and topography is neat, entertaining and informative, commentary is smoothly delivered by Bruce Belfrage, and photography excellent. Very good British featurette, particularly for high-class halls.

VERA LYNN'S NEW SONG HITS

"SOMEWHERE IN CIVVIES"

BUTCHER'S production unit, under the management of E. S. Laurie, is ready to start "Somewhere in Civvies," the first picture in F. W. Baker's new schedule.

This is another of Butcher's popular "Somewhere" series in which "the boys" have been followed in their cheery progress through the military catalogue, such as "Somewhere in Camp" and "Somewhere on Leave." This time they will be followed into a much happier sphere as the title indicates, that glorious time when the last kit inspection and church parade are but memories, and officers in general, not to mention orderly sergeants in particular, receive instructions both impracticable and impolite.

Frank Randle, whose fine performances have been one of the outstanding features of this series has been placed under a contract which will ensure his presence in "Civvies" and the terms of his contract indicate that he will be one of Butcher's shining lights for a considerable time to come.

WARNERS ACCEPT STUDIO AGREEMENT

Following the negotiation of the Studio Agreement, discussions have taken place between F. V. Royce and M. Salomon, representing Warner Bros. First National Productions, Ltd., and George Elvin, representing the A.C.T. The company is the only feature studio outside the British Film Production Association and is not, therefore, a party to the Agreement.

It was agreed that Warner Bros. would comply with the wage rates and conditions of the Agreement as from Monday, March 15, and in certain agreed cases payment of cost-of-living bonus will be retrospective to October 9, 1942.

Church Scenes in "Dear Octopus"

Director Harold French has been concentrating on scenes in the Randolph's garden and potting shed, and on exteriors of the church porch and churchyard at Islington, where "Dear Octopus" is nearly ready for Michael Chorlton, who is editing this new G.F.D. release. In the garden scenes Frederick Leister and Helen Haye play two aged people celebrating their golden wedding.

Arthur Rumsey, Islington property master, was set a pretty puzzle in horticulture to dress the potting shed with the appropriate plants and flowers for this sequence.

John Bryan has modelled his set for the exterior of the church porch, for the sequence showing the Randolphs and the villagers thronging out, on the country church of Stoke Poges, where matching shots will be taken on location.

Recordings at Riverside

THE recording and filming of the title number of Columbia's "I Love to Sing" was the main item at Riverside this week. Vera Lynn sang it in a nursery school setting accompanied by a full orchestra and chorus. Incidentally, all the numbers which she will sing in the picture have been specially written for the occasion, and each number has been composed to fit the situations in which they will be rendered.

"I Love to Sing" was written by Paul Misraki, composer of that popular number "Boom," with a lyric by Michael Carr and Tommy Connor, and is an infectiously gay number with a cheerful lilt which will be irresistible to all hearers. Gordon Wellesley, the director, will present this number in two different sequences, varying the treatment without affecting the mood.

Other numbers in the film will be "And So It Goes On," which will be featured in a war factory sequence with great machines forming part of the accompaniment. Stan Bowsher, who is the arranger of all Vera Lynn's songs, composed the number to a lyric by Jack Popplewell and Jack Turner. "It Doesn't Cost a Dime" is a melodious number with a philosophical theme, composed and written by Michael ("South of the Border") Carr and Tommy Connor, the type of song at which Vera Lynn excels. Another number which is tailor-made for her is "With All My Heart," a love ballad composed for her by Reginald King, of broadcasting fame, with a Jack ("Autumn in Old London Town") Poppelwell lyric, and this will naturally feature in one of the most dramatic moments in the story.

An American team, Jimmy Wakely, Fred Rose and Johnny Marvyn, have written "Bye and Bye" for Vera, and this conveys a truly British sentiment as well as a melody which cannot fail to catch on.

It will be seen from this account of the musical point of view that Columbia have seen to it that "I Love to Sing" will have a score that is going to capture the approval of all audiences and radio listeners and be on everybody's lips when the film is finally presented.

The dispute between Butcher's Film Service, Ltd., and the Association of Cine-Technicians relative to Mr. L. C. Parker, has now been amicably settled to the complete satisfaction of both parties.

When Mr. Duff-Cooper visited the Two Cities-de Grunwald set of DEMI-PARADISE at Denham, he met author-producer A. de Grunwald, director Anthony Asquith, the Marquesa de Casa Maury and Penelope Dudley Ward

"THEY MET IN THE DARK"

Hellman's Hectic Week

The producer of "They Met in the Dark," which stars James Mason, Joyce Howard and Tom Walls at the head of an exceptionally strong cast of more than thirty popular artistes, has just spent one of his busiest weeks on the picture, due to the variety and number of small, but nevertheless important, settings against which the action of this romantic comedy thriller has been shot during the past week at Teddington, where Karel Lamac is directing, with Basil Sydney as dialogue director.

The thrills and excitement of the film are rapidly mounting, as James Mason and Joyce Howard pursue their trails to solve the mystery of the girl whose corpse has vanished, and the strange business of the countermanded orders issued to naval officers, both of which are strangely interwoven and are gradually leading to a tremendous climax.

The gang, which masks its fifth column activities under the guise of a troupe of entertainers run by Tom Walls and including Karel Stepanak, Ronald Ward, Walter Crisham, Phyllis Stanley and others, is by now only too aware that something is going very much wrong with their carefully laid plans.

Next Teddington Production

Richard Attenborough, who last week scored a conspicuous success in the play "Brighton Rock" at the Garrick Theatre, London, has been signed by Max Milder for a stellar rôle in "The Thousand Dollar Window," next Warner Bros. Teddington production.

The Mark Hellinger story will go into production early in April under the direction of Brian Desmond Hurst.

Etiquette of Nursing at Denham

Most of last week was devoted to the completion of important sequences in the nurses' dining room, which occur in the Two Cities nursing film now well into its stride at Denham Studios, with Leslie Howard supervising production and Maurice Elvey directing (G.F.D. release).

Requiring a vast crowd of nurses as well as some of the principal players, Stage 2 has been a hive of activity. Nursing etiquette, it seems, involves quite a lot of detail when it gets down to action on the studio floor, and in handling the various sequences of the story which take place against this particular background, director Maurice Elvey and his lighting and camera experts, Bob Krasker and Jack Hildyard have had their hands pretty full.

In the dining-room sequence a vital scene was enacted between Rosamund John as a probationer, and Sophie Stewart as a senior nurse, who are discussing the life of a nurse and the important fact that to achieve the highest position in hospital one must devote one's whole life to that end—no outside interests must interfere.

The end of the week saw the commencement of shooting on one of the most important sets of the production. This is a ward which is an exact replica of any one to be found in a great London hospital, and the nurses taking part in the scenes to be shot on this set have been specially picked. Among them will be two real nurses who, though playing small roles, will be most important to the picture since the action calls for authentic experience.

Leading from the ward are sluice and kitchen, so that Stage 5 has actually become a complete hospital floor.

"Battle for Music," a full-length feature production now being shot by Strand Films, will deal with the trials and triumphs of the London Philharmonic Orchestra since the outbreak of war.

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Tommy Goes Tudor

EVELYN IN A BEARD

A GLITTERING, gay banqueting hall of spacious Tudor days was occupying a large Lime Grove set when I dropped in to pay my respects to Tommy Handley this week. The scene was nothing less than the Palace of Whitehall. Trestle tables groaned with good things, but when I realised they were from the property department I had a little groan of my own with cameraman Basil Emmott.

At the top table, Tommy, in modern evening dress for this episode of "Time Flies," had some snappy moments with Queen Elizabeth herself (Olga Lindo) in her "ruff-stuff." A troupe of tumblers perform by way of dessert. Sitting down on the dais was a diminutive swashbuckler of the period with a neat Montague Norman beard, beneath which I recognised the perky features of leading lady Evelyn Dall, enduring the tortures of spirit-gum with fortitude.

A 1563 Ball

This episode (with a Mark Twain smack) is part of a Time Ball from 1943 to 1563, when Handley, with Evelyn, George Moon and Felix Aylmer run riot through Elizabethan London. Boasting that he owns America, Handley is knighted. He feasts and uses walnut shells to show the Virgin Queen the niceties of "finding the lady."

Director Walter Forde's banquet chamber in pure white is relieved by a super-huge coloured tapestry, the work of Art Director John Bryan, and painted in four days by Ferdinand Bellan.

Feasting courtiers, black boys serving wine from golden flagons, monkeys, parrots, and halberdiers formed a rich and authentic background to the antics. Edward Black is producing with Maurice Ostrer in charge of production.

FILM PIONEER IN FIRST FILM

Way back before talkies were known, Harry Hemsley—a young child-impersonator—conceived the idea of making a silent film about children, which he could run through and himself impersonate all the characters from off-stage. He travelled this as a music-hall turn all round the country, including what is now the Empire, Leicester Square. When the talkies came his prophetic performance was superseded by the mechanical invention.

Now Harry Hemsley, in the meantime having achieved a great reputation as a child mimic on the halls and in radio, has made his first film, or rather has repeated his virtuoso performance of playing all the child characters in a film for the English version of the Soviet puppet film entitled "Land of Toys."

This charming fairy story is told in the technique in which Soviet artists have shown particular skill. Distribution is by Anglo-American.

A full licence has been granted by the Brighton Licensing Justices on Wednesday in respect of the Savoy (A.B.C.) Restaurant, East Street, which was reopened last year

Judy Kelly, Wally Patch and Ronnie Shiner are together again in British National's current production A TOUCH OF NATURE

"THE SHIPBUILDERS" ON LOCATION

Wilfred Arnold, art director on British National's "The Shipbuilders" has returned from Glasgow, but is due to leave again on Wednesday of this week with John Baxter and members of the Baxter unit. The party will arrange preliminaries for filming the shipyards and the streets of Glasgow. Also it will give Baxter an opportunity to discuss the filming with George Blake, author of the book and editor of an important local paper.

At Elstree both the Hiscott unit and Strand have been using the sound stages during the week. The Hiscotts have been filming scenes of a big roulette game for their current British National offering "A Touch of Nature," starring Richard Hearne. Added to the cast which already includes Judy Kelly, Wally Patch, Ronnie Shiner, Francis Sullivan, Henry Kendall and Hermione Gingold, is Reginald Purdell, famous stage screen and radio star.

Wallace Orton, with director John Harlow and writer Basil Mason, are preparing to commence work on Victor Whitechurch's novel "The Canon in Residence," while Strand is busy on an untitled feature length subject of the London Philharmonic Orchestra and a number of short subjects.

Mechanics of Studio War

This week the Herbert Wilcox "Yellow Canary" unit has finished shooting on the merchant ship sequence which has occupied the whole of Denham's largest stage for the past fortnight.

Highlight of the week's work was the shelling of the ship—in the story by a German raider, and on the set by an intricately set and timed mechanism. The production problem was how to ensure a "one take only" scene coming off without a fault, and this was accomplished by training a battery of cameras from all angles on to the ship and rehearsing the floor crew by numbers and visual signals to a hundred per cent. mechanical perfection. Happily the single shot came off without a flaw and a sigh of relief went up when Herbert Wilcox gave the signal to "cut" followed by "it's in the bag."

The leading hotel of Halifax, Nova Scotia, is the setting for the sequence now shooting. This hotel is one of the cross-roads of the world and known to almost every traveller to Canada. It is reproduced in meticulous detail in the "Yellow Canary," and its cosmopolitan war time atmosphere authentically conveyed by the uniforms of the serving men and women of very nearly every Allied nation.

"UP WITH THE LARK."

Black market sequences were placed by Phil Brandon in the second week of the new Realm production, "Up With the Lark," at Merton Park. There was a certain nostalgic atmosphere about this particular set on which appeared whole sides of beef and bacon, to say nothing of carcases of sheep and stacks of various tinned commodities.

Additions to the already strong supporting cast mentioned in last week's note are Ivor Barnard, Andre Malandrinos, Georgia McKinnon, Ian Fleming Janet Morrison, Elmer and Bobby (well-known stage act), Savoy Singers. Lighting and camera are in charge of Stephen Dade and Morton Lewis (son of Kid Lewis).

"Warn that Man"

Suitable countryside exteriors are being filmed, with units of the Regular Army taking part, for the Vernon Sylvaine comedy thriller, "Warn that Man," being produced by Associated British for Pathé release.

Sequences of this exciting spy theme now before the cameras are those which furnish much thrilling action in the climax. They show a chase across country to warn the nation's leading statesman who is on a visit to his friend Lord Buckley, living in the country; the timely intervention of the Army in rounding up foreign agents; and the stopping of a wireless message to the enemy.

Starring are Gordon Harker and Raymond Lovell, with Finlay Currie, Jean Kent (pretty G.-B. starlet), John Salew, Anthony Holles, Phillip Friend, Anthony Hawtrey and Veronica Rose. Lawrence Huntington is directing.

Exteriors For "The Demi-Paradise"

SOME of the final studio shots and further exterior sequences were dealt with last week on the Two Cities-Anatole de Grunwald production, "The Demi-Paradise," starring Laurence Olivier, which Anthony Asquith is directing for G.F.D. release.

Interiors included an incident at the local dog show, in which the world-famous champion bulldog, Bosworth Queen—Queenie to her admirers—appears with her screen owner Margaret Rutherford. This involved a switchround of the shooting schedule, as Queenie, who is the official mascot for London's Wings for Victory Week, had to be at her stand in Trafalgar Square, where, up to Thursday last, she had collected £26,000.

Erecting the House

During the early part of the week carpenters, plasterers and painters were busy on the lot erecting the exterior of a large house owned by Ann's (Penelope Dudley Ward) parents.

The skeleton structure in wood was soon ready to take its brick covering for the exterior of the house. This is the work of the plasterers, who use a huge mould on to which the liquid plaster is poured, the brick marking being picked on while moist. Then it is tranferred on to large canvas sheets and nailed to the structure. Their job done, the paint department get busy. A basic shade in watercolour is chosen for the brickwork, and to give the worn, mellow effect which time produces, the bricks are picked out here and there in a darker shade and finally washed down. The paint department are also responsible for all glass used, and the placing of windows. This department, headed by Mr. Keefe, and his chief "charge hand," Fred Richards.

Wartime glass is mostly used and to prevent reflection under strong sunlight or the light of the arcs, a spray-gun is used to wash all windows down, so that they are evenly dulled before being photographed. Formerly, a special composition was used. No longer obtainable, they found that dirty water answered the purpose, and this is made by mixing a little black with the water. All paintwork is also treated in this fashion to remove any trace of newness. The house completed, front garden and approach were duly dressed with appropriate shrubs and trees.

While shooting was in progress on that particular lot, experts were busy across the lake at the studios erecting a huge platform and slipway for another scene, which shows the launching of a ship.

From Films to Night Fighting

A 32-year-old Worcestershire pilot who, after leaving Oxford, became a call-boy in a film studio, is a member of a Fighter Command night fighter squadron.

Flight Lieutenant R. H. Harrison, whose home is now at Coalfont St. Giles, Bucks, entered the film business on the "bottom floor" in 1932. When he volunteered for the R.A.F. at the ontbreak of war he was secretary of Alexander Korda Productions.

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DESERT

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"'Desert Victory' is the best war film we've made yet . . . a magnificent close up of modern war, with men who carried cameras instead of guns as heroes . . ."
Reg. Whitley, Daily Mirror

"'Desert Victory' is made with such intelligence and sincerity that it is a valuable document . . . the history the film records is a grim one, and here is a splendid film commemorating it."
The Times

"'Desert Victory' is one of the greatest factual war films ever made, and is more thrilling than any fiction I have ever seen."
Campbell Dixon, Daily Telegraph

"Everybody should see 'Desert Victory.' It is the finest film record of the war we have yet seen and brings dramatically home to the world the true significance and reality of the tremendous campaign."
P. L. Mannock, Daily Herald

"No fictional film has ever embodied scenes of greater dramatic intensity than does 'Desert Victory' . . . This is real cinema—and this is real warfare."
Elspeth Grant, Daily Sketch

"The greatest authentic war picture yet."
Kinematograph Weekly

GFD

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VICTORY

...says the Critics

...most thrilling war ...de . . . it ought ...at cinemas through- ...gs out and crowds
Ernest Betts, Daily Express

...most real, the most ...most important film ...it is so packed with ...second can you take ...en."
...on Margrave, Daily Mail

...vid presentation of a ...There has never been ...ith actuality."
...Borthwick, News Chronicle

...nificent battle picture ...and strength, in its ...wer it is unsurpassed."
...lys Powell, Sunday Times

...use you, thrill you, ...more marks to give
...ander, Sunday Pictorial

...n providing a more ...Victory' is a ...nging from Tommy ...and Churchill."
News of the World

...ual film that knocks ...d be shown at every
Sunday Graphic

...ost stirring, the most ...r screened . . . it is
...ay Quinlan, Empire News

"'Desert Victory' is a magnificent picture . . . I say you SHOULD see this film, which is worthy of the 8th Army. I can think of no higher praise than this."
Harris Deans, Sunday Dispatch

"'Desert Victory' hits the screen like a great piece of news. It is history exploding. I award it five star rating—one extra for the occasion —as the finest picture of the war."
Ernest Betts, Sunday Express

"'Desert Victory' takes an easy first place among the films of the week and merits a place among the films of all time."
Eric Bennett, Sunday Chronicle

"Let me beg you not to miss 'Desert Victory' . . . it is an historic document, and as entertainment it is superb."
Campbell Dixon, Daily Telegraph

"'Desert Victory' makes cinema history just as the battle made world history."
A. Jympson Harman, Evening News

"'Desert Victory' is a magnificent picture which it is hard to praise too much . . . it is going to be the film of the year."
Ernest Betts, Daily Express

"'Desert Victory' is a terrific, first hand record of the biggest military advance in history, which every patron will clamour to see."
Daily Film Renter

"'Desert Victory' is an epic of British military achievement which every cinema in the country will take pride in showing."
The Cinema

Rudolph Valentino in "The Four Horsemen" (1923) . . . Will screen heroes grip the public imagination after this war too? They will: and the wise exhibitor is laying his plans now.

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ONE DAMN THING AFTER ANOTHER!

Exhibitor: But I've already sent in one set of forms.

Voice on 'phone: Sorry, but fresh ones must be completed.

Attendant: The coke hasn't come yet, Sir. We can only last about another couple of days—and two of the usherettes have given notice. Oh! and four more seats slashed.

Exhibitor (dictating): "Replying to your letter as to the reason for the discrepancy in my film quota return..." WHAT DO YOU WANT?

Chief Operator: The second's gone, says he won't be back, Sir.

Cleaner: Can I do yer now, Sir!

Chief Operator. The sound equipment . . .

Exhibitor: Wassermatterwitha sound equipment?

Chief Operator: Oh! that's all right, Sir. *Western Electric* engineer just signing off reports everything O.K.

Exhibitor: That's better, I couldn't thin *Western Electric* would let us down.

Chief Operator: Not on your life, Sir!

COLUMBIA'S "COMMANDOS" HEAD NEW PROGRAMME

Paul Muni's Great Effort

FORMBY'S HOME GUARD COMEDY

DOMINATING the pictures lined up by Columbia for current presentation to the Trade is "Commandos Strike at Dawn," a film which, on its star and production value, its impressive story and topical punch, seems all set to "invade" the British box-office, and capture the immediate interest of great battalions of patrons throughout the country

At the moment there could hardly be a timelier theme from a motion picture viewpoint than the tense and dramatic possibilities offered by this subject.

"Commandos Strike at Dawn," which brings Paul Muni back to the screen after an absence of two years, was directed by John Farrow. Its picturisation of a commando raid on Norway is no synthetic account of the exploits of the world's toughest fighting men. These are real Commandos; not six dollars a day extras in battle dress—but the training units of the Canadian shock troops which stormed Dieppe. The Canadian Army, Navy and Air Force co-operated in the filming of the picture, and Lester Cowan took the company to a locale far removed from Hollywood—to the "Little Norway," Vancouver Island, British Columbia.

The result is a production so tremendous in scope that its presentation is almost "diplomatique" in its implications, as evidenced by the fact that the gala performance on April 5 will be under Royal patronage.

The complete list of Trade presentations is as follows :—

Monday, March 22, Columbia Private Theatre, **The Spider Returns.**

Tuesday, March 23, Rialto, **Get Cracking.**

Wednesday, March 24, Rialto, **A Night to Remember.**

Thursday, March 25, Gaumont-British Theatre, **Laugh Your Blues Away.**

Friday, March 26, Gaumont-British Theatre, **Junior Army.**

Monday, March 29, Gaumont-British Theatre, **One Dangerous Night.**

Wednesday, March 31, Rialto, **Commandos Strike at Dawn.**

In "Commandos Strike at Dawn" Paul Muni is a Norwegian patriot who leads a raiding party, with Anna Lee, Lilian Gish, Sir Cedric Hardwicke and Robert Coote in the impressive supporting cast.

Muni's performance as a Norwegian meteorologist. shows him as a simple philosopher who watches the Nazi occupation turn his happy village into a confusion of terror and hatred. Realising the time has come to kill or be killed, he mobilises the people of his community to wage incessant and unrelenting warfare. The Commando raid which climaxes the film is claimed to be a breathless example of motion picture production at its finest, a slashing, smashing record of bitter, relentless struggle. Heroic in scope and sweep, the raid sequences capture all the bitter, angry excitement, and control split second timing of fighting men who have a job to do, weapons to do it with, and training beyond compare.

Contrasting Theme

In sharp contrast to the grim drama of this production is the characteristically British comedy of "Get Cracking," which presents George Formby in one of those vehicles which invariably prove such money-spinning propositions to the British showman. This time Britain's No. 1 screen star appears as a "gormless" Home Guard of the Minor Wallop contingent, who is alternatively gaining and losing a stripe in his efforts to outwit a rival in romance and military tactics (Ronald Shiner) from Major Wallop's unit. With Marcel Varnel as producer and director, and Ben Henry associate producer, the laughter has been sustained throughout, and in true Formby tradition the comedy is climaxed by the fast-moving scene in which George, in a home-made tank, runs amok and inadvertently captures Major Wallop single-handed, to bring the honour of a military exercise to his native Minor Wallop. All indications are that "Get Cracking" is another laughter creator which will be enthusiastically welcomed by exhibitors who know Formby's worth everywhere.

George Formby and Edward Rigby in GET CRACKING (Columbia)

Mirth and Murder

New technique is employed by director Richard Wallace in the Loretta Young, Brian Aherne co starring comedy "A Night to Remember," in which the stars are seen as Nancy and Jeff Troy, young married couple who blithely move into their new Greenwich village home, and a murder-mystery at the same time. Jeff is a novelist, a writer of who-dun-its, dragged by his wife into Greenwich village because she has an idea that a change of scene will inspire him to more serious effort. She rents a basement apartment, unaware that their new home was once a speak easy, and that on the floors above live an odd assortment of suspicious people.

The police have their own suspicions—with Jeff as chief suspect because he writes who-dun-its. Who drowned a man in Nancy's bath-tub? Who parked a body in her back yard? Who found hubby hunting clues in another gal's arms? Who killed whom with a horseshoe—for good luck? All the screwy clues are gaily and hotly pursued in "A Night to Remember."

Gay Musical

Columbia's long-legged lovely Jinx Falkenburg, keynotes the gay tone of "Laugh Your Blues Away," while Bert Gordon weighs in with his frantic antics in a co-featured rôle, with Douglass Drake as her leading man.

The story details the irresponsible adventures of a phoney prince and a counterfeit princess who charge into New York's "Four Hundred," and a merry masquerade follows as a result of their assault on "Society."

Crime Thriller

New thrills and adventures as consistently exciting as ever, befall Warren William, that debonair man and woman-hunter in "One Dangerous Night," and once more he has Eric Blore, his "windy but willing" valet, to share them with him, and Marguerite Chapman as the inevitably beautiful charmer who is involved in a mysterious murder. The "Night" of the title is made doubly dangerous by the presence in the story of that "dangerous blonde," Ann Savage.

In "Junior Army," Freddie Bartholomew, "junior" no longer, heads a drama with Billy Halop, Huntz Hall and Bobby Jordan, depicting those who are "too young to enlist but old enough to smash America's fifth column."

Freddie's performance in this film has been praised by Hollywood as being in keeping with this young man's highly successful screen characterisations. Incidentally, since playing the part of the youngster who is "too young to enlist," Freddie has enlisted.

After a long absence from the screen, Warren Hull returns in the title rôle of "The Spider Returns"—and he is being up to date in a thriller of fifth columnists and foreign agents. Hull is seen in a triple rôle. He portrays Richard Wentworth, polished socialite; Blinky McQuade, one-eyed underworld habituary; and the masked Spider, nemesis of the underworld.

Sir Cedric Hardwicke, Paul Muni and Robert Coote in COMMANDOS STRIKE AT DAWN (Columbia)

Cheesy Escapist Themes from U.A.

THIRTEEN WINNERS

A FORMIDABLE range of United Artists' pictures will be Trade shown during the course of this month. No fewer than thirteen first-class productions compose the programme, several of which have already scored heavily in the United States.

First to be shown will be Cinema Guild's "I Married a Witch," starring Fredric March and Veronica Lake, with Robert Benchley, Susan Hayward and Cecil Kellaway. The picture has been produced and directed by the famous French director, Rene Clair, who has produced a scintillating comedy in which Veronica Lake and Cecil Kellaway, imprisoned spirits of a witch and sorcerer burnt at the stake in 1690, return to take vengeance on Fredric March, descendant of their tormenter.

Primitive Drama

Hal Roach's "Man and His Mate" and Clarence E. Mulford's "Undercover Man," will be shown at the Gaumont Theatre, Film House, on Monday, March 22, at 11 a.m. "Man and His Mate" stars Victor Mature and Carole Landis in a powerful primitive drama against the awe-inspiring background of the erupting forces of Nature. "Undercover Man," with William Boyd as Hopalong Cassidy, tells the vigorous story of the break-up of a gang of marauders on the Mexican Border. The cast includes Andy Clyde, Jay Kirby, Antonia Moreno, Nora Lane and Chris Pin Martin, directed by Lesley Selander.

Amazonian Thrills

The Mayfair production "Jacare—Killer of the Amazon," was filmed in conditions of ever-present danger and terrible hardships in the wild animal country of the Amazon. Frank "Bring-'Em-Back-Alive" Buck provides an enthralling commentary to a film of gripping interest.

Cinema Guild's "Young and Willing," starring William Holden, Susan Hayward, Eddie Bracken, Robert Benchley, is certain to be voted an hilarious piece of entertainment. It tells the story of six young hopefuls determined to win theatrical success and their fantastic adventures in the process. The picture was directed by Edward H. Griffith.

Western Supers

"Border Patrol" and "Lost Canyon" star Bill Boyd in two more of the highly popular Hopalong Cassidy pictures, with rousing action in every foot of film. "Border Patrol" will be Trade shown with Hal Roach's Technicolor streamliner "Fiesta" at the Gaumont Theatre Film House on Friday, March 26, at 2.30 p.m. "Fiesta" is an extravagant and colourful comedy-farce, with some grand hit numbers. The cast includes Anne Ayars, George Negrete, Armida, George Givot, Antonio Moreno, produced and directed by Le Roy Prinz. "Lost Canyon" will be Trade shown with Hal Roach's streamliner "Taxi Mister" on March 29, at Film House, at 2.30 p.m. "Taxi Mister" brings back the rip-roaring days of the prohibition, and stars William Bendix, Grace Bradley and Joe Sawyer.

Cinema Guild's "The Crystal Ball," starring Paulette Goddard and Ray Milland is a delicious comedy, rippling with laughter, in which the trade secrets of a fortune-teller gets entangled with Paulette's search for a happy ending to her maidenly hopes. "The Crystal Ball" will be Trade shown on Tuesday, March 30, at Studio One Theatre, at 11 a.m.

Continued foot of next column

Two From Roach

Two more Hal Roach Streamliners, "Dudes Are Pretty People" and "Prairie Chickens" will be shown on Thursday, March 25, at Film House, at 2.30 p.m. Both pictures team Jimmy Rogers and Noah Beery, Junr., with Marjorie Woodworth, a grand comedy combination in two films that are as irresponsible, carefree and hilarious as could be desired.

Finally, Wednesday, March 31, at 11 a.m., at Studio One Theatre, the eagerly awaited Charles R. Rogers' "Hello, Beautiful" which features the famous American bevy of beauties, "The Powers Girls," with George Murphy, Carole Landis and Anne Shirley, and introduces the singing star of Jack Benny's radio programme, Dennis Day.

Various news items feature this week's British Movietone News, chief among these being spectacular scenes of the hazards of the North African supply lines, including vivid action pictures of Axis bombing attacks on ships in Mediterranean ports; latest news from Russia, showing the relief of Leningrad, and pictures of the Essen raid. Other items include Mr. Roosevelt's birthday celebrations and pictures of the Prime Minister, about again after his illness.

A scene from YOUNG AND WILLING, forthcoming U.A. comedy which stars William Holden and Susan Hayward

"COMMANDOS'" GALA PREMIERE

Under Royal Patronage

A grand gala première of Columbia's "Commandos Strike at Dawn" will take place at the Gaumont Theatre, Haymarket, on Monday, April 5, at 6 p.m., under the gracious patronage of His Majesty King Haakon VII of Norway.

Since so much of the action of the film takes place in a Norwegian setting, it is appropriate that the entire proceeds of the première are to be devoted to King Haakon's Fund for Norway.

The function will be one of the most distinguished film premières in recent years, presented on a scale unapproached since the war curtailed such affairs.

Tickets for this brilliant gala performance are priced at £2 2s. for dress circle seats, £1 1s. for circle—with stalls at 10s. 6d. and 5s.

Lancs C.O.B.A.

ANNUAL MEETING

J. Brearley was re-elected chairman of the Lancashire Cinema Old Boys' Association for the eleventh consecutive year at the annual general meeting, which was followed by a reunion, held at the Northleigh Club, Old Trafford, Manchester, on Friday.

It was stated that membership had reached the figure of 145, and on the year's working there was a credit balance of £16, which was an improvement on the previous year. Chairman Brearley welcomed the formation of the Society of Cinematorians, which was regarded as a complementary organisation which, it was hoped, would flourish side by side with the Old Boys.

T. Harrop was elected president in succession to E. L. Jennings, who was cordially thanked for his able leadership. H. Smith (Queen's, Hollinwood) was elected president-elect. All the retiring members of the committee were re-elected, with the addition of Coun. J. C. Whitaker (Oswaldtwistle), —. McNiff, A. Leigh (Northenden) and C. Brown (Oldham). Auditors: T. Harrop and F. Collinson. Flattering things were said of Bob Stott, who was re-elected as hon. secretary.

Following the business meeting there were money-raising events for the C.T.B.F. Altogether £27 was subscribed. During the year about £50 had been collected for "Glebelands." The target for 1943 is £100.

Film Director Helped Fool Rommel

Star visitor at Ealing Studios recently to see his old friend and colleague Michael Balcon was Lt.-Col. Geoffrey Barkas, O.B.E., home from the Eighth Army for a short spell.

Col. Barkas—famed in pre-war days for his direction of films involving gigantic "native" casts in far-off locations—is doing the biggest "location" job of his career as Director of Camouflage, Middle East. Says he has found film experience invaluable in this very important work of fooling the enemy.

Working with him overseas are two other film technicians, art directors Fred Pusey and Peter Proud.

The Market Drayton Council has decided to communicate with the proprietors of the Hippodrome, pointing out the serious danger to the public caused by queues outside the kinema, especially during the black-out. It was also decided to communicate with the police on the matter.

M-G-M Aid for U.S. War Effort

FILMS THAT FIGHT

ON a dozen vital fronts, Metro-Goldwyn-Mayer films are actively participating in the war effort. In addition to such pictures as "Mrs. Miniver," "Navy Convoy," "Destination Tokyo," "The War against Mrs. Hadley," "They do not March Alone," a tribute to Army chaplains; "Salute to the Marines," "Highway to Freedom," and "The Bugle Call," the studio product is being aimed to serve many war needs and purposes.

Films are being made for the United States Government for use in training and instructing. Others are designed to keep the world informed on all matters pertaining to the war, from civilian defence to revealing the truth of harmful rumours and misleading propaganda.

In close co-operation with various Government agencies Metro-Goldwyn-Mayer has turned out eight training subjects which are not for public consumption. Typical of these are "Basic Training," "Manual of Arms" and "Night Patrol," for instructing the new soldier. "Night Patrol," showing the suspenseful operation of a night reconnaissance, proved to be such exciting entertainment that there was some talk of its being released to theatres. All such films are made with a high entertainment value.

"Air Raid Warden" is an example of a film designed for civilian instruction. "Eyes of the Navy," nationally released months before the entry of America into the war, is being widely used by the Navy in recruiting young airmen.

Besides the many films being made at Government request, Jack Chertok, head of the M-G-M short department estimates that 75 per cent. of the present output of film is directed toward increasing public morale. In this category are such Pete Smith short subjects as "Army Champions" and "Victory Vittles," the latter telling the housewife how to make tasty meals from inexpensive foods; "Crime Does not Pay" shorts as "Don't Talk," dealing with rumour mongering, and even "Our Gang" helps educate the public in "Doin' Their Bit." An outstanding example of the morale film was "Main Street on the March," which won an Academy Award.

Stage Stars Attend "Star Spangled Rhythm"

Realising that the Paramount feature "Star Spangled Rhythm" would make a strong appeal to theatre and music-hall artistes, Claude Solomon, Midland manager, issued a series of special invitations for his Trade show of this all-star musical at the Scala, Birmingham, on Friday. In addition to a fully representative attendance of exhibitors, those who accepted his invitation included Sonny Hale, Billy Danvers and a number of music-hall artistes in the Birmingham area last week.

The Observation Window

Standardisation of Parts

KODACHROME TO TECHNICOLOR

WITH Coun. Joe Pollard's endeavour to secure a larger supply of kinematograph parts, and his plea for standardisation of some of them in order that interchangeability might be effected, everyone who has to handle projection must be in sympathy. The problem, however, is of wider application.

THE recent G.B.-Kalee set-up does certainly offer a means whereby consultations might be undertaken towards that end, but the other manufacturers should also be included in a scheme of this kind, and the Technical Department of the Kinematograph Manufacturers' Association appears to be the appropriate body to tackle the situation.

IT may perhaps be commented that a British Standards Institution is in existence whose duties are mainly those of getting out standards on paper; these don't produce the parts, though.

IT is sometimes objected that a 16-mm. film cannot be satisfactorily "blown up" to 35 mm. for general release; attention may therefore be drawn to the American film "Wake Island." This was shot on 16-mm. Kodachrome, and enlarged to 35-mm. Technicolor. While an expert can make minor criticisms of the colour, to the man in the street the results are perfectly satisfactory. Admittedly, in the case of Kodachrome the question of grain does not arise; but even this, it has been suggested, could be overcome in monochrome by the use of a dye-coupling process for the production of a grain-free image on the 16-mm. negative.

ANOTHER instance of Kodachrome being used for colour sequences in colour is that of the few colour scenes in "The Moon and Sixpence."

Here the secondary process was Cinecolor. It looks very much as though the Kodachrome multilayer film or the Dufaycolor réseau process will be used increasingly in the future to avoid the triple-camera necessary for Technicolor shooting.

GREATER simplicity in shooting for Technicolor is needed both from a studio convenience point of view and from that of the need to economise in the use of film. The single camera method, of course, saves two-thirds of the negative which is used in a Technicolor camera.

RKO-RADIO'S technical department has always been assiduous in its efforts to persuade projectionists to use greater care in handling film. A. Bolton, the company's technical manager, sends me a "flash" which he sends out in every film tin. It asks that spools be checked for alignment—an important point—and points to the wear on film which results, with the possibility of danger when running through the machine.

J. BENSON.

A LICHT WI' BURNS

The following anonymous verse from a reader has reference to the illustration on this page in the February 25 issue of the KINE. (page 31).

"Oh Chief Projectionist W. Burnell
At showing good pictures you doubtless excel,
But on reading the KINE. it's funny to find
A cause for complaint (and I'm sure you won't mind)
But the film that you're holding looks likely to wag
Unpleasantly close to the officer's 'fag'
Should this be the case, without any delay
The 'e' in your name should be changed to an 'a.'"

From an old Kamm "Dog."

POOL CARBONS

TACKLING FILM DAMAGE

Northern Ireland's Practical Move

A PROPOSAL that the Northern Ireland C.E.A. set up its own technical department under a first-class engineer with practical experience of projection and projection machinery and the handling of films came before the branch at its March meeting.

The proposal assumes greater significance in view of the Board of Trade cut in film stock.

George Lodge is the author of the scheme, and to make it financially sound proposes an upkeep subscription of 10s. per week for A. and B. theatres and 5s. for C. and D. theatres. Renters might be invited to assist the scheme on the basis of 1s. per feature booked in the territory, or a lump sum from the K.R.S.

Since the branch committee was formed to examine the problem of film mutilation, runs the committee's report, a 25 per cent. cut in film stock has been announced by the Board of Trade. Therefore, the work of the committee is a matter of vital importance, affecting all Trade interests, as any measure which lengthens the life of copies will go a long way to meet these new restrictions.

Causes of Damage

The chief causes of film damage occur:—

(1) *During Projection*: (a) worn sprockets, gate parts, rollers, film traps, bearings and shafts; (b) maladjustment of take-ups, gate springs, sprocket rollers, bent spools, (c) bent spools; (d) excessive gate temperatures caused by high intensity arc lamps being used in conjunction with front shutter projectors; (e) dirt and film deposits in film tracks; (f) over-lubrication of projector mechanisms; (g) careless threading.

(2) *During Re-winding*: (a) at too great a speed; (b) bent spools; (c) bad joining; (d) dirty hands; (e) tightening of film on spools.

(3) *During Storage*: (a) damaged and bent spool containers; (b) overloading of spools.

(4) *Packing and Transit*: (a) uneven stripping; (b) absence of protective bands; (c) damaged film tins.

(5) *Rest Periods*: (a) prints are frequently booked up solid, and in consequence cannot receive attention at renters' depot.

The standard reel now supplied encourages projectionists to spool two or more reels together, which necessitates removal of starts and ends, which are quite often not replaced correctly, sometimes not replaced at all. This leads to damage to beginnings and ends of reels, and frequently to confusion.

Renters could help here by printing larger reels.

It is appreciated that such a change would require a differently shaped transit case, and larger reel container, but the problem of supply should not be unsurmountable, as the change could be made progressively as new transit cases are required.

Items 1 to 4a (inclusive)

Means and remedies of faults under these headings are in the main the responsibility of the exhibitor, whose employees (projectionists) should be competent to maintain his projectors, and handle films in the proper manner. Many exhibitors who have no technical training are unable to supervise personally and are dependent upon the projection staffs to maintain equipment in good order.

The committee further comments:—

On the advent of sound, the Trade recognised the need for an experienced engineer to service sound reproduction apparatus frequently, and, in fact, the sound engineer has now become an established feature of the Trade, but the vision portion of the apparatus has been left to take care of itself, and often to the mercies of the handy-man. Some of the circuits have established technical departments, and we may be sure that they did not do so without having fully appreciated the necessity. It is, therefore, suggested that this branch sets up its own technical department, operated under a first-class engineer with practical experience of projection, a sound knowledge of projection machinery, and the handling and care of films.

This engineer would be the counterpart of the sound engineer. He would visit every theatre periodically and report to exhibitors, renters and the C.E.A. on all matters relative to the care of films and projection machinery, and would be available for instruction of projection personnel where necessary. On every visit he would submit to the exhibitor a detailed report on the condition of all projection equipment.

This engineer would also investigate all serious complaints of film damage, and would be responsible for tracing the cause and effecting the necessary remedies.

All members of the C.E.A. could use this technical department for advice on all their projection and electrical problems.

Finance of the Scheme

It is proposed that each member of the Association makes a subscription towards the upkeep of the technical department on the basis, A and B theatres 10s. per week, C and D 5s. per week. As the benefits of this scheme must be enjoyed by both renters and exhibitors,

Continued on page 3

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

OUR "Showmen" have certainly grounds for self-congratulation, because their efforts on behalf of the Paper Salvage Campaign have brought results beyond all expectation, but in order to keep the forces supplied with all the material demanded, that effort must be sustained.

Hundreds of tons of salvage are necessary. With depleted staffs it may be difficult to find the labour to handle the job, but an incentive to enthusiasm might be the promise of a share of the proceeds to be derived from the sale to the wastepaper merchant who clears your collection.

But *do* continue the campaign, it's good publicity for you and a help to victory.

Press Interest

IN these days, when it is difficult enough to even buy space in the Press, Ronald Brunt, of the Odeon, Blackpool, had reason to feel particularly pleased with his campaign for "Coastal Command" (Paramount).

Going all out for Press co-operation, he obtained free publicity amounting to 40 inches in the *West Lancs Evening Gazette*, covering four nights, *viz.*, February 17, 19, 23 and 25, and a further 18 inches in the weekly edition of the *Gazette and Herald*. In terms of cash, this publicity, could it have been bought, would have cost £20. It was further enhanced by the inclusion of three photographs.

Another feature of the campaign was an entire window given by Littlewood's Stores in the main street. This was brilliantly converted by F./O. Benoliel into a display of British, American, German and Italian aircraft, and theatre publicity was prominent.

With the co-operation of the R.A.F., the lounge of the Odeon staged another enormous display, which featured as the background of the photograph used by the Press for illustrating the civic and R.A.F. personnel who attended the theatre on the Monday night.

Going One Better

THE receipt of a 'phone call from the Council's chairman, requesting the showing of a slide to help the Russian appeal, once more roused the charitable instincts of that pillar of Paignton—Manager E. Harries, of the Regent.

Permission for the slide to be screened was naturally forthcoming, but Mr. Harries wanted to go one better, so formulated the idea of a Sunday concert. Acceptance was accorded, a committee formed, the use of the theatre, the services of the staff, tickets and advertising given free and the concert took place despite opposition by the Lord's Day Observance Society, with the result that the chairman of the Council was enabled to forward a cheque for £18 5s to Mrs. Churchill.

This notable achievement for a 740-seater was helped by the generosity of the renter and those who so kindly gave their services to the stage. These included Cyril Maude, Camille J. Bogaret, Brian Lymbery, Denis O'Neil, Joe and Paddy Rossiter, Emmie Joyce, and Henry Pearce and his Band. Compère: Fred Priddoe.

The warm acknowledgment from the Council must have increased Mr. Harries' height by a couple of inches.

Reading Matter

HEARING that the Church Army Canteen was much in need of daily, weekly, magazine and general reading matter, Lionel S. Stevens, National Theatre, Chatham (G.-B.), got to work by advising his patrons of this deserving cause. Publicity on the front of a large tea chest asking patrons to drop all reading matter and all types of books in it was placed on the front of the theatre all day. The reply has been surprising. Now the local Press has commented upon it, and this should doubly ensure the supply for months to come. Two more theatres are taking up the scheme, which benefits all members of H.M. Forces, also emphasising how eager the general public are to help our serving boys and girls.

Tie-up arranged between the manager, Deansgate Theatre, Manchester, and Littlewoods' for window display in connection with showing of ROAD TO MOROCCO (Paramount)

Applicable foyer display arranged by A. H. Greaves at the Pilot Cinema, King's Lynn, for THE CORSICAN BROTHERS (United Artists)

One of the Best

ONE of the best displays seen for a long time emanates from Douglas Rattee, which was on view for four weeks in the rotunda of the Ritz, Nottingham. The illustration gives clear indication of the set piece, which, by the co-operation of the M. of I., was augmented with a further display of large photographs dealing with the lives of men of the M.N.

Very able showmanship and convincing propaganda for the film and the Service

Fuel Flash

GOOD results accrued to the Odeon, Redhill, through the interest taken by Manager J. Alexander

In his neighbourhood recently a very determined drive in connection with fuel saving was carried out, and the committee which undertook the work used as the highlights of their campaign competitions amongst schoolchildren and tradesmen. The children's campaign took the form of a poster competition—each poster urging the reader in very ingenious terms to save fuel. The tradesmen were urged to carry out window displays with the same object in mind, and prizes of Savings Certificates were given to the winners in the different groups. The children's efforts were scrutinised, and the winning posters, which numbered about 50, were displayed in the circle lounge of the Odeon, and a happy coincidence enabled Mr. Alexander to tie-up with the film exhibited during that week, *viz.*, "Who Done It?" Needless to say, there was plenty of scope for tie-up posters.

The campaign was given extensive advertising by the committee, the display in the theatre not being forgotten, and finally, on the Saturday morning Miss Phyllis Neilson-Terry (the actress) was persuaded to appear to a very crowded house and distribute the prizes from the stage, supported by the Mayor and all the local dignitaries

Much useful publicity was gained by the connection of the theatre with the drive

The Old Castle Wall

WHEN showing the "Corsican Brothers" at the Pilot Cinema, King's Lynn, Manager A. H. Greaves felt handicapped by the fact that the only scenery available was part of a set-piece for a castle courtyard.

A furious think and a spot of clever application resulted in a clever lobby display which reflects to Mr. Greaves's credit.

Over(s) Active

THE special associations of "Wake Island" with America's entry into the war gave another opportunity for R. C. Overs to exploit his talent for display at the Friars, Canterbury. With the aid of American Stars and Stripes flags, specially coloured stills, artist-drawn scenes in attractive frames, a cut-out scene made up by his own staff, etc., he created a very impressive mural display in the main bay of the entrance foyer. Attractive silver and gold frames were made up with hand-painted scenes and shown on easels, with a centrally placed art poster announcing the film as "An Epic of American Heroism." This was displayed in the vestibule bay at the side of the central box-office. Press "raves" were used to full advantage on bulletin boards on the front of house and in foyers.

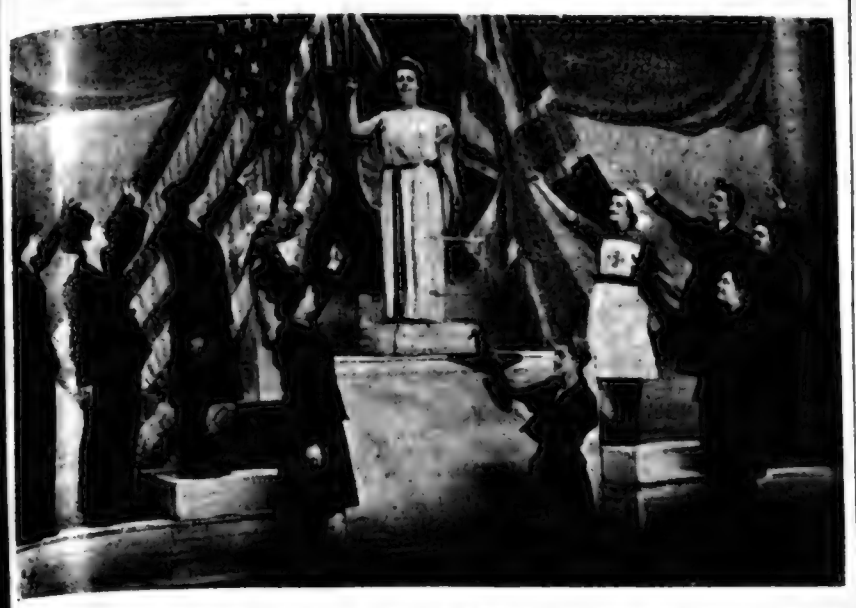
Front of house was surmounted with 20-ft. banner hung over the canopy entrance announcing the film and stars, with two 2-yard Stars and Stripes flags draped at each side of it. Pictorial display boards were used on pillars at each side of the main-entrance doors.

As a final aid to exploitation, Mr. Overs arranged for a Joint Service Cadet Corps parade on the Monday of screening. This included contingents from the A.T.C. Squadron, the Buffs Cadet Battalion, and the Girls' Training Corps. Parade assembled at the top of the city and marched through the main thoroughfares to the theatre, an impressive spectacle, drawing further attention to the week's programme.

Country Life

MANAGER Eddy G. Clifton, of the Alexandra, Newton Abbot, still keeps the above theatre in the "front line" and, incidentally, keeps the townsfolk "Alexandra conscious," by a series of "plug" ads., which help a lot and are worth the few extra shillings. He compiles his own snappy [illegible].

Recently a military concert party put on a show for three nights in addition to the film programme. This brought in many new patrons, and the stage played to capacity each night. The Alexandra has a nice stage, and since [illegible] took



Miss Streatham representing the Spirit of Victory in a nightly tableau at the Odeon-Astoria, Streatham

Continued from page 38

over the screen has been moved back, giving ample room for stage shows.

"Spreads" from the pages of the KINE. are frequently used as inserts on D.C. boards, with appropriate backgrounds designed and painted by himself. This may not sound "big news," but he wants it known that he refuses to sit still and can still manage to get a thrill out of show life.

Novelty for Norwich

WHAT must be acknowledged one of the most ambitious exploitation schemes on record for Norfolk was put over by J. S. Berwick at the Regent, Norwich, when he planned his campaign for the presentation of "In Which We Serve." The week prior to and during showing the façade of the theatre was dressed with a spectacular display of flags and pennants incorporating the International Code of Signals, presenting a 50-yard display of colour enhanced by the fortnight of sunshine enjoyed by the city. Flags depicting "In Which We Serve" were also draped across the proscenium, making an attractive display.

On Sunday, March 7, a morning matinée was staged, to which were invited all the leading city officials, including the Lord Mayor and Lady Mayoress, the Town Clerk, members of the City Council, members of the Chamber of Commerce, clergy, members of the medical profession, and law and police. These officials were seated in the circles, whilst the stalls were filled with members of H.M. Forces, who had collected on the Market Hill and marched in formation, headed by the band of the 16th Norfolk Regiment, to the theatre. Companies taking part in the parade included members of the U.S.A. Army, International Training Corps, R.A.F., Sea Scouts, Sea Cadets, Home Guard, A.T.S., W.A.A.F. and Artillery Cadets.

Immediately preceding the screening of the feature, the manager took the stage, and after welcoming his guests announced that during the week's showing special collections would be made at each performance for the Red Cross and St. John Parcels Fund, stating that as a quarter of a million sterling had been promised by the kinematograph Industry, he considered this a fitting opportunity to add Norwich's contribution to so worthy a cause.

Simple, But Attractive.

DAVID LYONS, of the Edgware Road Odeon, showed me how the pages of the KINE. can be used effectively to embellish an otherwise straightforward letterpress poster. From a double-page spread for "Happy Go Lucky" (Paramount) he had razored the small figures of the five featured performers and then pasted them on to the artist-drawn bill so that they appeared to be sitting or dancing on the tops of the letters forming the wording. This simple effect added life to an otherwise static display and moreover avoided the rather artificial effect sometimes resulting from the wholesale cutting of renters' announcements from our pages.

He told me that he had contrived an effective lobby display for "Wake Island" (Paramount) by means of several coloured panels and some U.S.A. and other flags, red-white-and-blue bunting, etc., which suggests that it is not what you use to make a display but how you use it.

The Personal Note

THE Services were well represented in a display for "We'll Meet Again" (Columbia) by Reynolds Roberts, of the Elite, Middlesbrough. A two-sided standee was erected in the vestibule of the kinema, showing at either side activities of the Toc H both in England and overseas, and at the base of each side was a large black poster, in the centre of which was a portrait of Vera Lynn, bearing the wording in gold "We'll Meet Again" at the Elite all next week (I'm yours sincerely) Vera Lynn.

Workers and Wings

THE Workers' Talent Contest held at the Troxy, Stepney, in connection with the local Wings for Victory campaign was as great a success as the many previous shows organised by manager Allen Fryer, and produced from the 80 entrants a dozen or more finalists who formed the first part of a giant spectacle show presented on the Saturday which opened the appeal week. The total of prizes offered was raised to £12 by the local War Savings Committee and the varied turns (including even a sword swallower and impressions and gags by James Dillimore, a former Millwall footballer) were introduced charmingly by Joan Varnell and judged on receipt. After a short patriotic poem had been declaimed by an unseen speaker from the wings, a baritone sang "Lords of the Air" to organ accompaniment while stage cloths parted to reveal the A.T.C. personnel drawn up on the stage in front of a full-size 'plane. As the final chorus was reached, sounds of the 'plane revving up were heard, and the machine rose from the stage and flew off against a moving cloud background—a climax which brought the house down with enthusiasm.

PATERSONS
(GLASGOW)
LIMITED
THEATRE FURNISHERS
REPAIRS A SPECIALITY
LARGE STOCKS IN HAND
ESTIMATES FREE
79
HOWARD ST
GLASGOW, C1
CENTRAL 5289

This display of manager E. Neeter, of the Odeon, Southgate, was mentioned in last week's issue on page 52

Excellent example of co-operation between kinema and Services by A. Vickery, Savoy, Exmouth, for A.T.C. and FLYING FORTRESS (Warner)

by a committee which included Mrs. Christensen, wife of the editor of the *Daily Express* and a W.V.S. organiser; J. See of the publicity department of the same paper; the Mayor of the Borough; the organiser of the local Wings Week; and a trio of American soldiers. Brian Michie was "guest judge" on Friday evening, and Sir Albert Clavering spoke about National Savings.

After the contest came an ambitious stage show devised and presented by Mr. Fryer with all the ample facilities of the theatre's comprehensive stage and projection equipment. Between 150 and 200 members of the local A.T.C. marched from the back stalls, headed by their drum and bugle band, to the stage, W.J.A.C. girls lining the side gangways. Forming up on the stage to the sound of the general salute, they were then marched off to make way for a squad of 30, who gave an exhibition of drill. This was followed by a demonstration of Morse signalling, messages from the audience being transmitted across the width of the stage and checked back

TACKLING FILM DAMAGE

Continued from page 37

the renters are entitled to make a cash contribution, and is suggested that 1s. per feature booking on the territory might meet this requirement; or, alternatively, the K.R.S. could be approached to subscribe a lump sum per annum.

The foregoing and in particular the last paragraph only purports to outline the broad principles of the scheme, and the exact functions and authorities of the technical department would have to receive further consideration by members.

It is envisaged that a very sound organisation could be built up on the lines set out and would more than repay the expense involved.

Streatham Selects

CIVIC campaigns which have been organised in Streatham in preceding war years to stimulate public response to investment drives were repeated this year with a great beauty queen contest, and it is not surprising that Captain Harold Arnold, manager of the Astoria, took a prominent part in the affair. Some 50 local belles submitted themselves for judgment, and from these Captain Arnold carefully selected 12 finalists to appear on the Astoria stage on March 3. There, before a crowded audience and a representative local committee of judges, the winner was chosen—not without some difficulty, for the first three were very close favourites. Alderman Charles Mills then handed to Miss Rita Ive the cup presented by the *Streatham News* and declared her "Miss Streatham, 1943." The applause which greeted this ceremony was echoed outside by the opening barrage as raiders came over. Miss Ive represented "The Spirit of Victory" in a pageant presented during the Wings for Victory Week at the Astoria, where an effective patriotic tableau was staged daily in a setting devised by stage-manager Vallance. The performance included representatives of the women's service organisations, Civil Defence Units, Ambulance Services, etc., and a war worker kneeling at the base of the rostrum holding up before the Spirit of Victory (who bore in one hand a sword and in the other the scales of justice) a model aeroplane. The Streatham and Norbury Police Choral Society in airmen's kit sang appropriate patriotic songs, and the whole effort was highly attractive. On the Saturday afternoon opening the Week there was an impressive march of Service units past a saluting base outside the Astoria.

Exmouth's Example

TAKING advantage of the exploitation possibilities offered by the screening of "Flying Fortress," Manager A. Vickery, of the Savoy, Exmouth, effected a purposeful tie-up with the local A.T.C.

That corps is one of the most go-ahead in Devon. Securing the hearty co-operation of the cadets' commanding officer, Flight-Lt. M. B. Hitchman, Manager Vickery was able to pull a "double"—a useful aid to A.T.C. recruiting and an interesting exhibition of R.A.F. equipment.

The lads were seen at their work in the foyer, which was set with numerous examples of the gear which aids the airman in the sky, defends him when attacked, and adds to his chances of rescue when forced down.

One of the chief objects of interest was the tail fin of a F.W.109 shot down in the locality. Other items included a parachute, dinghies; emergency ration outfits, flares, instructional bombs, machine-guns, cannon, Morse instructional kit, Aldis signal lamps and numerous models of aircraft.

Regallantry

WINGS for Victory Week was ushered in at the Hackney Regal (A.B.C.) by a personal appeal delivered by Air Marshal Sir Leslie Gossage, chief of the Balloon Barrage. He was received by a guard of honour mounted by 50 A.T.C. Cadets, who later lined the back of the stage during the ceremony, while a bugle detachment of the local Naval Cadets sounded the salute as he appeared. A special stage dressing was arranged by manager A. V. Hancock, consisting of draped cloths, multi coloured pennants and R.A.F. flags, with a large cut-out of the R.A.F. badge flanked by 6-ft. silver wings as the centre-piece which was spot-lit as the front tabs parted. The Air Marshal was supported on the stage by the chairman of the local War Savings Committtee, Wing Commander J. Manning (O/C Hackney A.T.C.), Flight-Officer J. Hardwick (O/C 53rd Squadron, Hackney A.T.C.) and others. In the foyer Mr. Hancock displayed a most attractive battery of photo enlargements of war aircraft (lent by the M. of I.) on the glass panels of the entrance doors, and these attracted a great deal of interested attention. Throughout the week there were nightly appeals from the stage by a succession of speakers, and the whole arrangement formed a very successful part of the Borough's drive for funds to achieve victory.

Bullseyes

The recent successful performance of Handel's "Messiah" at the Majestic, Cradley Heath, organised by Manager William Sykes, A.R.C.O., resulted in £86 being distributed to charities.

Mortimer Dent, chairman and managing director of the Danilo Cinemas Company, recently set about the task of raising at least £1,000 for that deserving war charity, the Services War Injuries Plastic Surgery Fund. A highly successful concert, which raised £200 at the Danilo, Quinton, Birmingham, resulted in him reaching his target.

As a result of the eminently successful staff dance of Messrs. Hinge's Cinemas, Ltd., at the Oxford Galleries, Newcastle, nearly £100 was raised for charities.

Set piece at the Ritz, Nottingham. Good work by manager Douglas Rattee for screening of the NAVY COMES THROUGH (RKO-Radio)

STABLEFORD All-Metal SCREENS
FINEST LIGHT and SOUND
See and hear it at the Empire, Leicester Sq., the Odeon Theatre and the Leicester Sq. Th., W.C.2
STABLEFORD ALL-METAL SCREENS LIMITED,
1, STEBBING ST., LONDON, W.11.
'Phone: Park 7682

Special "Star" display on view in the foyer of the Plaza Theatre, London, in connection with Paramount's mammoth musical, STAR SPANGLED RHYTHM

OUR ROAMING REPRESENTATIVE says :—

See 'em Out

THE practice seems to have grown up in some halls of the manager departing before the end of the last programme and leaving an assistant or even a member of the uniformed staff to close the house. This is understandable where the manager lives some distance away and transport is precarious, but is it wise? I came across one enthusiast the other day who boasted that he is always the last out of the building. At the close of the last programme he is in the foyer to bid patrons goodnight and then gets "all out" reports from the staff as the various parts of the house are emptied. This has the double merit of pleasing the public by showing them that he is at their service so long as the premises are open, and of giving the staff confidence an a sense of loyalty from the knov ledge that they are not expected t do more than their chief. In th event of mishap at the last momer an absentee manager might g into serious trouble unless he ha left a responsible deputy, where if he is on the spot until ligh out he has both a clear conscienc and a perfect answer to an queries.

MORGAN'S SLIDES LTD.
still at
309, Gray's Inn Rd., London,
'Phone: TERminus 2836/7. W.C.1.
IF *addresses are ready*—IF

Air-Marshal Sir Leslie Gossage, made an appeal from the stage of the Regal Cinema, Hackney, in connection with Wings for Victory Week arranged in conjunction with RKO-Radio's SQUADRON LEADER X

RELEASE FOR APRIL 12, 1943

Compiled by A. W. OWEN

"JOURNEY FOR MARGARET" (M-G-M)

CERT. A. Length 7,276 ft. Reg. No. F.6024. Reviewed in KINE. January 14, 1943.

STARS.—Robert Young, Laraine Day, Fay Bainter.

ATMOSPHERE. — Romantic melodrama, adapted from W. L. White's novel, telling how a mentally confused, war-weary American correspondent and his wife, made childless by enemy action, find comfort in the affection of two small orphaned evacuees.

ORGAN.—"Demande et Response," No. 2 of "Petite Suite de Concert," Coleridge-Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Columbia D.X.651 by Sir Dan Godfrey and symphony orchestra.

"PHANTOM KILLER" (Pathé)

CERT. A. Length 5,483 ft. Reg. No. F.6089. Reviewed in KINE. February 3, 1943.

STARS.—Joan Woodbury, Dick Purcell.

ATMOSPHERE.—Murder mystery melodrama, describing how an assistant district attorney and his reporter girl friend break down the clever alibi of a cunning and calculating killer.

ORGAN.—First movement of the "Eroica" Symphony, Beethoven (Hawkes), with adaptation from the piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. D.B.1599 by the New York Philharmonic Orchestra.

"KATINA" (formerly "ICELAND") (20th Century-Fox)

CERT. U. Length, 7,135 ft. Reg. No. F.5956. Reviewed in KINE. December 3, 1942.

STARS.—Sonja Henie, John Payne, Jack Oakie.

ATMOSPHERE.—Ice-rink musical extravaganza set in war time Iceland, the romance of a native girl and an American marine.

ORGAN.—Two theme songs can be used: "You Can't Say 'No' to a Soldier" and "There Will Never Be Another You," published by New World, Ltd., with adaptation from the professional vocal-piano copies.

NON-SYNC.—Victor Sylvester's Band will record these theme songs, and numbers of records will be given in April 1 release lists.

"THE ANCHOR" (Columbia)

CERT. U. Length 5,200 ft. Reg. No. F.6051. Reviewed in KINE. January 14, 1943.

STARS.—Bill Elliot, Linda Winters.

ATMOSPHERE.—Period outdoor romantic melodrama, in which a fearless scout puts paid to a ruthless renegade's attempt to crush and exploit peaceful settlers.

ORGAN.—"Semiramide" Overture, Rossini (Hawkes), finale movement or excerpts, with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. D.B.3079 by the New York Philharmonic Orchestra.

"ICE CAPADES REVUE" (British Lion)

CERT. U. Length 7,163 ft. Reg. No. F.6066 ft. Reviewed in KINE. January 28, 1943.

STARS.—Ellen Drew, Richard Denning.

ATMOSPHERE.—Picturesque and tuneful ice-rink revue, telling of unscrupulous rivalry in the show business.

ORGAN.—"The Skaters," Valse, Waldteufel (Ascherberg), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. B.D.580 by Anton and Paramount Theatre Orchestra, or on H.M.V. B.D.640 by Reginald Foort on the B.B.C. theatre organ.

Kinema Organists in His Majesty's Forces

No. 37.—HUBERT SELBY, Bdr., R.A.

THIS organist joined the Royal Artillery in November, 1940, when he was acting as "guest" organist for the Granada Theatre Circuit. He had long kinema experience and was a pupil of Frank Newman, F.R.C.O., after which he joined G.-B. and toured some London kinemas until being appointed as resident solo organist at the County, Sutton, in 1931. His next "move" was to the New Victoria kinema where he acted as assistant to Frederick Curzon. Later he joined Harold Ramsay (Counties) and toured their circuit in 1936. A year was then spent at the Odeon, Islington, N., Odeon Bolton, Lancs., and Haverstock Hill, N. He then followed Henry Croudson at the Paramount, Manchester, and broadcasting came his way on North Regional until the outbreak of war. 1939 found him in Cornwall as manager until he joined the Granada Circuit.

Hubert Selby is an efficient and experienced organist, much respected and admired by many friends and patrons. May he have a safe return to civil life and once again tour the Granada's theatres with the same success as before.

A. W. O.

A Manager's Appreciation of his Organist and Staff

IN my provincial correspondence this week I received a very interesting and welcome letter from A. Baylis, the manager of the Regal (A.B.C.) kinema, Chesterfield, in which he says:—

"Reading almost every week your interesting notes and articles on various kinema organists, I feel I should like to pass on to you a few notes and comments upon the organist, Cyril Birmingham, at the Regal, Chesterfield.

"First of all, the exceptional co-operation that exists between this organist, myself, and the operating staff has produced some very exceptional interludes, especially when linking up the organ interlude as *advance publicity for some forthcoming attraction.*

"The interlude being played this week at the Regal by Cyril Birmingham is certainly worthy of special mention from this point of view. It is a complete rendering of the musical selections from the film 'Bambi,' due to be played at this theatre week commencing March 22. With this interlude is a complete series of coloured slides illustrating all the 'Bambi' characters, naming the tunes and with suitable wording recommending the film. In the final slide the 'Bambi' characters invite the patrons to see them on March 22, and he ends his interlude by accompanying the record 'Love is a Song That Never Ends,' taken from the film.

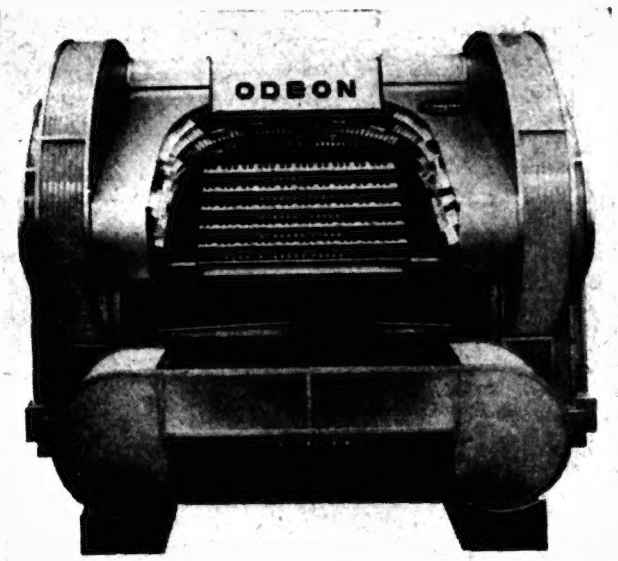
"All these slides were made by one of the young operators, are quite up to professional standard, and this week Cyril Birmingham acknowledges this operator for his splendid work by letting him take a call at the end of his interlude.

"Never have I experienced so much interest taken by the staff in their organist, and the way these interludes are rehearsed during the mornings so that they are put over with complete perfection, even at the first performance on Mondays, reflects great credit upon all concerned."

I am sure that this type of friendly co-operation, which I have for years tried to encourage in my KINEMATOGRAPH WEEKLY articles, is to the interest of all concerned, not only from a personal standpoint, but also from the box-office angle, which is important, not to mention the appreciation of the local patrons. It is a pleasure to record these details of this "happy A.B.C. ship."

A. W. O.

FAMOUS ORGAN CONSOLES



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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY	STARS.	CERT
		LONDON.				
Fri., Mar. 19	10.30 a.m.	Carlton	No Time for Love	Paramount	Claudette Colbert	
,, ,, 19	11 a.m.	Studio One	I Married a Witch	United Artists	Frederic March	
Mon., ,, 22	10.45 a.m.	Own Theatre	The Spider Returns	Columbia	Warren Hull	
,, ,, 22	2.30 p.m.	Own Theatre	Four Shorts	Columbia		
,, ,, 22	11 a.m.	G.B. Theatre	Man and His Mate	United Artists	Victor Mature	
,, ,, 22	11 a.m.	G.B. Theatre	Undercover Man	United Artists	William Boyd	
,, ,, 22	2.30 p.m.	G.B. Theatre	City of Silent Men	Pathe	Frank Albertson	
Tues., ,, 23	10.45 a.m.	Rialto	Get Cracking	Columbia	George Formby	
,, ,, 23	11 a.m.	Studio One	Jacre	United Artists	Frank Buck	
,, ,, 23	10.30 a.m.	G.B. Theatre	Arizona Bound	Pathe	Buck Jones	
,, ,, 23	2.30 p.m.	G.B. Theatre	Man Without a Conscience	Pathe	Ricardo Cortez	
Wed., ,, 24	10.45 a.m.	Rialto	A Night to Remember	Columbia	Loretta Young	
,, ,, 24	11 a.m.	Studio One	Young and Willing	United Artists	William Holden	
,, ,, 24	10.30 a.m.	G.B. Theatre	Neath Brooklyn Bridge	Pathe	East Side Kids	
,, ,, 24	2.30 p.m.	G.B. Theatre	Thursday's Child	Pathe	Sally Ann Howes	
		BELFAST.				
Tues., Mar. 23	10.45 a.m.	Classic	Money for Jam	G.F.D.	Abbott and Costello	
Wed., ,, 24	10.45 a.m.	Classic	The Silver Fleet	G.F.D.	Ralph Richardson	
		BIRMINGHAM.				
Fri., Mar. 19	10.30 a.m.	Scala	Shadow of a Doubt	G.F.D.	Teresa Wright	
,, ,, 19	10.30 a.m.	Forum	Youth on Parade	British Lion	John Hubbard	
Mon., ,, 22	10.30 am..	Scala	No Time for Love	Paramount	Claudette Colbert	
Tues., ,, 23	10.30 a.m.	Scala	Secrets of the Underground	British Lion	John Hubbard	
Wed., ,, 24	10.30 a.m.	Scala	Off the Beaten Track	G.F.D.	Ritz Brothers	
Thur., ,, 25	10.30 a.m.	Scala	The Man on America's Conscience	M-G-M	Van Heflin	
,, ,, 25	10.30 a.m.	Forum	China Girl	20th Century-Fox	Gene Tierney	
,, ,, 25	10.30 a.m.	Tatler	House of Mystery	G.F.D.	Irene Hervey	
		CARDIFF.				
Fri., Mar. 19	10.45 a.m.	Park Hall	The Man on America's Conscience	M-G-M	Van Heflin	
,, ,, 19	10.30 a.m.	Odeon	Bells of Capistrano	British Lion	Gene Autry	
,, ,, 19	10.45 a.m.	Empire	When Johnny Comes Marching Home.	G.F.D.	Allan Jones	
Tues., ,, 23	10.45 a.m.	Park Hall	Off the Beaten Track	G.F.D.	Ritz Brothers	
,, ,, 23	10.30 a.m.	Odeon	Youth on Parade	British Lion	John Hubbard	
,, ,, 23	10.45 a.m.	Empire	China Girl	20th Century-Fox	Gene Tierney	
Wed., ,, 24	10.45 a.m.	Park Hall	Secrets of the Underground	British Lion	John Hubbard	
Thur., ,, 25	11 a.m.	Odeon	No Time for Love	Paramount	Claudette Colbert	
		GLASGOW.				
Fri., Mar. 19	10.45 a.m.	Paramount	Shadow of a Doubt	G.F.D.	Teresa Wright	
,, ,, 19	10.45 a.m.	Playhouse	Bells of Capistrano	British Lion	Gene Autry	
,, ,, 19	11 a.m. & 2.30 pm.	Own Theatre	China Girl	20th Century-Fox	Gene Tierney	
,, ,, 19	10.45 a.m.	La Scala	Happidrome	M-G-M	Harry Korris	
Tues., ,, 23	10.45 a.m.	La Scala	Off the Beaten Track	G.F.D.	Ritz Bros.	
,, ,, 23	10.45 a.m.	Playhouse	Youth on Parade	British Lion	John Hubbard	
,, ,, 23	10.45 a.m.	Paramount	When We Are Married	AngloAmerican	Sydney Howard	
,, ,, 23	10.45 a.m.	Playhouse	He's My Guy	G.F.D.	Irene Hervey	
Wed., ,, 24	10.30 a.m.	Playhouse	Hi, Buddy	G.F.D.	Dick Foran	
,, ,, 24	10.30 a.m.	Playhouse	Secrets of the Underground	British Lion	John Hubbard	
Thur., ,, 25	10.30 a.m.	Regal				
		LEEDS.				
Fri., Mar. 19	10.30 a.m.	Odeon	Shadow of a Doubt	G.F.D.	Teresa Wright	
,, ,, 19	10.30 a.m.	Ritz	Youth on Parade	British Lion	John Hubbard	
Tues., ,, 23	10.45 a.m.	Tower	Off the Beaten Track	G.F.D.	Ritz Bros.	
,, ,, 23	10.45 a.m.	Odeon	When We Are Married	Anglo-American	Sydney Howard	
Wed., ,, 24	10.30 a.m.	Odeon	Secrets of the Underground	British Lion	John Hubbard	
Thur., ,, 25	10.30 a.m.	Tower	Romance on the Range	British Lion	Roy Rogers	
		LIVERPOOL.				
Fri., Mar. 19	10.45 a.m.	Palais de Luxe	The Man on America's Conscience	M-G-M	Van Heflin	
Tues., ,, 23	10.45 a.m.	Scala	Off the Beaten Track	G.F.D.	Ritz Bros.	
,, ,, 23	10.30 a.m.	Forum	Flying Tigers	British Lion	John Wayne	
,, ,, 23	10.45 a.m.	Paramount	China Girl	20th Century-Fox	Gene Tierney	
Wed., ,, 24	10.30 a.m.	Forum	Bells of Capistrano	British Lion	Gene Autry	
,, ,, 24	10.45 a.m.	Scala	When We are Married	Anglo-American	Sydney Howard	
,, ,, 24	10.45 a.m.	Futurist	Everything Happens To Us	G.F.D.	Ritz Bros.	
Thur., ,, 25	10.30 a.m.	Forum	Youth on Parade	British Lion	John Hubbard	
		MANCHESTER.				
Fri., Mar. 19	10.45 a.m.	Market Street	Happidrome	M-G-M	Harry Korris	
,, ,, 19	10.45 a.m.	Odeon	Shadow of a Doubt	G.F.D.	Teresa Wright	
,, ,, 19	11 a.m.	Theatre Royal	Bells of Capistrano	British Lion	Gene Autry	
,, ,, 19	10.45 a.m.	Gaiety	China Girl	20th Century-Fox	Gene Tierney	
Tues., ,, 23	10.45 a.m.	Theatre Royal	Off the Beaten Track	G.F.D.	Ritz Brothers	
,, ,, 23	10.45 a.m.	Odeon	Youth on Parade	British Lion	John Hubbard	
Wed., ,, 24	10.45 a.m.	Gaiety	He's My Guy	G.F.D.	Irene Hervey	
,, ,, 24	10.45 a.m.	Odeon	No Time for Love	Paramount	Claudette Colbert	
Thur., ,, 25	10.15 a.m.	Odeon	Secrets of the Underground	British Lion	John Hubbard	
,, ,, 25	10.15 a.m.	Odeon	Romance on the Range	British Lion	Roy Rogers	
		NEWCASTLE.				
Fri., Mar. 19	10.45 a.m.	Grainger	The Man on America's Conscience	M-G-M	Van Heflin	
,, ,, 19	10.45 a.m.	Odeon	Shadow of a Doubt	G.F.D.	Teresa Wright	
,, ,, 19	10.45 a.m.	Haymarket	Flying Tigers	British Lion	John Wayne	
Tues., ,, 23	10.45 a.m.	Stoll	Off the Beaten Track	G.F.D.	Ritz Brothers	
,, ,, 23	10.45 a.m.	Essoldo	Bells of Capistrano	British Lion	Gene Autry	
,, ,, 23	10.30 a.m.	Odeon	No Time for Love	Paramount	Claudette Colbert	
Wed., ,, 24	10.45 a.m.	Essoldo	Youth on Parade	British Lion	John Hubbard	
,, ,, 24	10.45 a.m.	Odeon	When We are Married	Anglo-American	Sydney Howard	
		NOTTINGHAM.				
Fri., Mar. 19	10.45 a.m.	Scala	Money for Jam	G.F.D.	Abbott and Costello	
Tues., ,, 23	10.45 a.m.	News Theatre	Off the Beaten Track	G.F.D.	Ritz Brothers	
,, ,, 23	10.30 a.m.	Scala	Happidrome	M-G-M	Harry Korris	
,, ,, 23	10.30 a.m.	Carlton	Flying Tigers	British Lion	John Wayne	
Wed., ,, 24	10.45 a.m.	News Theatre	He's My Guy	G.F.D.	Irene Hervey	
Thur., ,, 25	10.45 a.m.	News Theatre	Hi, Buddy	G.F.D.	Dick Foran	
		SHEFFIELD.				
Fri., Mar. 19	10.30 a.m.	Union Street	Happidrome	M-G-M	Harry Korris	
,, ,, 19	10.45 a.m.	Cinema House	Money for Jam	G.F.D.	Abbott and Costello	
,, ,, 19	10.30 a.m.	Hippodrome	Flying Tigers	British Lion	John Wayne	
Tues., ,, 23	10.30 a.m.	Union Street	The Man on America's Conscience	M-G-M	Van Heflin	
,, ,, 23	10.45 a.m.	Cinema House	Shadow of a Doubt	G.F.D.	Teresa Wright	
,, ,, 23	10.30 a.m.	Hippodrome	Bells of Capistrano	British Lion	Gene Autry	
Wed., ,, 24	10.45 a.m.	Cinema House	Off the Beaten Track	G.F.D.	Ritz Brothers	
,, ,, 24	10.45 a.m.	Union Street	When We are Married	Anglo-American	Sydney Howard	
Thur., ,, 25	10.30 a.m.	Union Street	Youth on Parade	British Lion	John Hubbard	

SITUATIONS VACANT

"None of the vacancies for women advertised in our columns relates to a woman between 18 and 40 INCLUSIVE unless she (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act; or (c) has a Ministry of Labour permit to allow her to obtain employment by individual effort."

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WANTED, Operator-Manager for small hall, Castletown, I. of M.; B.T.H. sound; exempt military service.—Apply, stating age, experience, salary, to M.D., Plaza Cinema, Ramsey, I. of M. Required before end of April.

WANTED, a Manager; first-class publicity man; bonded; strict disciplinarian and with showmanship ideas.—Full particulars and references to A. O'Brien, 37, St. James Road, Gravesend.

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ASSISTANT Manager or Operator-Manager required for independent cinema; commencing salary £5 per week.—Full particulars to Manager, Rex Cinema, High Wycombe, Bucks.

CHIEF wanted in April; salary £7 10s.; Notts independent hall; all letters treated confidentially; over military age or exempt.—Apply, Y., Box 291, Kinematograph Weekly.

CHIEF AND SECOND OPERATORS REQUIRED FOR UP-TO-DATE CINEMAS IN BUCKS, SURREY AND BERKS; PERMANENCY. — FULL PARTICULARS TO SHIPMAN AND KING CIRCUIT, 427, CECIL CHAMBERS, 86, STRAND, W.C.2.

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Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.2.
March 18, 1943.

KINEMATOGRAPH WEEKLY

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ILKA CHASE
RICHARD HAYDN
A MITCHELL LEISEN PRODUCTION
DIRECTED BY MITCHELL LEISEN
SCREEN PLAY BY CLAUDE BINYON
ADAPTATION BY WARREN DUFF

TRADE SHOW
CARLTON THEATRE
TO-MORROW — 10·30 A.M.

BUILD WITH THE PARAMOUNT COMPANY